Theocritus

MRS

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THEOCRITUS

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THE

IDYLLS AND EPIGRAMS

COMMONLY ATTRIBUTED TO

THEOCRITUS

WITH ENGLISH NOTES

BY

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PREFACE.

I HAVE endeavoured, in writing the Notes to this Edition of Theocritus, to give such help as would be required by boys in the higher forms of schools, and to offer remarks which would not be beneath the notice of men reading Classics at the Universities. I have purposely dealt more with illustration than with criticism; giving references without quotation to books which the readers are likely to have at hand, and quoting the passages referred to from less common books.

It may perhaps seem a useless work (and by some be considered no work at all) to edit Theocritus without an elaborate critical examination of the Text, and a dissertation upon the genuineness of those Idylls which have been declared unworthy of the Syracusan Poet. But the time requisite for the former, which must be spent in collating MSS., and in overcoming the difficulties of such an occupation by daily experience, can only be at the disposal of those whose sole business and pleasure it is so to spend it. Would that I were one of that number! I know no author who would better repay such a work than Theocritus; the elegance of whose natural flow of graceful verse must attract with ever increasing power those who 'listen to his sweet pipings.'

Many have already ably worked to bring this music to the ears and hearts of those to whose tongues its utterance is

dead: the editions of Wuestemann, Ahrens, Ziegler, Meineke, Fritzsche, Wordsworth, and Paley, are well known to all scholars. I have spent what time my professional duties would allow in reading my author over and over again with their help: which help I gratefully acknowledge. They are all more or less my creditors, with little chance of being repaid. I have followed Paley's text in the Idylls, and Meineke's in the Epigrams, with very few differences indeed; but not without weighing carefully, and I hope judiciously, the merits of various readings. Any fresh conjectures, by one who has scarcely seen a MS. of the author, would be impertinent; for surely, as far as criticism of the text is concerned, an Editor should either learn to judge, and judge himself, from the MSS., or be content to follow humbly those who have done so.

With regard to the genuineness of certain Idylls, there are no more arguments on either side to be adduced than those which have already appeared in such works as Reinhold's *De Genuinis Theocriti Carminibus*, &c.; in spite of which any decision is as far off as ever, and not likely to be brought nearer by any number of future volumes.

I have added, in an Appendix, translations of some select passages into English verse. Admirers of Theocritus are already in possession of Mr. Calverley's elegant Translation of the whole: so I can scarcely hope that mine will be read; but they will be found literal, if they have no other merit.

H. SNOW.

Eton, *May* 1869.

PRELIMINARY REMARKS

ON THE

LIFE AND WRITINGS OF THEOCRITUS.

SINCE our information respecting the life and writings of Theocritus is derived, amongst other sources, from certain statements made by the ancient grammarians, and prefixed to the MSS. containing his poems, it seems worth while to commence by quoting those statements in full, and making them the foundation of these remarks. I therefore subjoin a literal translation of them as they appear, in their most recently emended condition, in an edition by Ziegler (dated 'Tubingae, 1867') of the Scholia upon Theocritus, taken from the Codex Ambrosianus, 222.

I. The first is a brief account of the poet's parentage and times:—'Theocritus, the bucolic poet, was a Syracusan by birth, and son of Simichus, as he himself says—

Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἕλκεις;

(Id. 7. 21):

but some say that "Simichides" was a nickname; for it is reported that he was flat-nosed (σιμός) in appearance, and the son of Praxagoras and Philina. He became a disciple of Philetas and Asclepiades, whom he mentions,

[i.e. Id. 7. 40 . . . . οὔτε τὸν ἐσθλὸν
Σικελίδαν νίκημι τὸν ἐκ Σάμω οὔτε Φιλητᾶν,]

and flourished at the time of Ptolemy, surnamed son of Lagus; and being clever in the composition of bucolic poetry, gained considerable distinction. According to some, however, his name was Moschus, though he was called Theocritus.'

Some of these statements call for a few remarks:—

1. The idea of Simichidas being a patronymic evidently arose from Theocritus speaking of himself under that name in Idyll 7; and those who wished to coin some originality for themselves, invented the derivation from σιμός. No doubt the word had no particular meaning, but was an assumed name.

2. The mention of Praxagoras and Philina is due to Epigram 22, which distinguishes him from his namesake the orator and sophist of Chios, but is probably the composition of Artemidorus, the author of an Epigram quoted below about the collection of the bucolic poems.

3. The Sicelidas mentioned in Id. 7. 40 was, doubtless, Asclepiades. Of the connection with Philetas it is not known whether personal instruction, or merely the influence of his works is meant. Philetas, a poet and grammarian of Cos, mentioned several times by Propertius and Ovid, as a model for elegiac poets (see Prop. 2. 34. 31; 3. 1. 1; 4. 6. 2; Ov. Art. Am. 3. 329, &c.), was tutor to Ptolemy Philadelphus, at whose court the intimacy between him and Theocritus must have been fostered at the time when the latter was at Alexandria, before he began to distinguish himself.

4. This period of his distinction, then, would be more correctly assigned to the age of Ptolemy Philadelphus, than to that of his father, the son of Lagus; and, in fact, it is so assigned in the Greek Argument to Idyll 1. Besides, the Argument to Idyll 4 states that he flourished in the 124th Olympiad, i.e. 284–280 B.C. That would be the time at which, if personally instructed by Philetas, Theocritus began to gain notice; or, if only influenced by study of his works, first came to Alexandria. While at Alexandria, he probably wrote Idd. 14, 15, and 17, and the fragment called Berenice;

which appear to belong to the early part of Ptolemy Philadelphus' reign, when he first took notice of the poet. The 16th Idyll, another indication of date, shews that Theocritus returned to Syracuse, and was living there in the reign of Hiero II: possibly, as is there stated in the notes, during the first Punic war, about 263 B.C. Hiero was made king 270 B.C. The testimony derived from these sources cannot be considered irrefragable, owing to the doubt which exists concerning the genuineness of Idyll 17.

5. Of other information respecting the life and times of Theocritus, we possess but little. He was intimate with Aratus, whom he addresses in Id. 6, and mentions three times in Id. 7; who was generally believed by ancient commentators to be no other than the author of the 'Phaenomena.' He was also intimate with Nicias, a physician and poet, whom he addresses in Idd. 11 and 13; whom he also visited, or intended to visit, at Miletus, as appears from Id. 29. He looked upon Sicily as his home, for he speaks of Polypheme as ὁ Κύκλωψ ὁ παρ' ἁμῖν, Id. 11. 7.

II. The next introductory excursus is about the origin of bucolic poetry:—'They say that bucolic poetry had its origin, and made great progress, in Lacedaemonia. For while the Persian war was still threatening, and terrifying all Greece, there was in existence a festival of Artemis Caryatis; and because the girls and boys had hidden themselves on account of the tumult of the war, certain rustics entered into the temple and sang the praises of Artemis in their own songs; and seeing that the strange music was agreeable, the custom abode and was preserved. But others say that bucolic poetry was first originated at Tyndaris in Sicily; for Orestes, when he was carrying away the image of Artemis from Tauri in Scythia, was warned by an oracle to wash in seven rivers flowing from one source; so he, coming to Rhegium in Italy, washed away the uncleanness in what are called "the diverging brooks," and then came across the strait to Tyndaris in

Sicily; and the inhabitants, singing the praises of the goddess in their own compositions, became the originators of a regular custom.

'But the true account is this: Once, when there had been a sedition among the Syracusans, and many citizens had perished, upon the re-establishment of concord Artemis was considered to have been the cause of the reconciliation; and the rustics brought gifts and sang the praises of the goddess with joy, and so gave rise to rustic minstrelsy. And they say that they used to sing furnished each with a loaf ornamented with several figures of wild beasts, and a wallet filled with a mixture of seeds, and wine in a goatskin, dispensing a libation to those who met them; and that they wore crowns round their heads, and stag's horns on their foreheads, and had crooks in their hands: and that the winner took the loser's loaf, and while he remained at Syracuse the losers went about into the neighbourhood collecting food: and that they sang many jestful and laughable ditties, and added, for the sake of good luck, the words—

δέξαι τὰν ἀγαθὰν τύχαν,
δέξαι τὰν ὑγίειαν·
ἃν φέρομες παρὰ τᾶς θεοῦ,
ἃν ἐκαλέσσατο τήνα.'

In the above there is really to be seen a trace of the germ of bucolic poetry among the Dorian nations. These rival rustics sang, no doubt, such fanciful ballads as that of Daphnis, the typical love-lorn cowherd, or the kindred one of Comatas (7. 78), which indicate national or local traditions of pastoral life, preserved in the memory of the herdsmen of the day. This style of rude half-extemporized buffo-acting, was continued by persons called *λογόμιμοι, αὐτοκάβδαλοι, γελωτόποιοι*, &c. in Magna Graecia and Sicily, who had their head-quarters at or near Tarentum: such were very probably (though how shockingly vulgarized!) the 'scurrae' who amused Horace

and his friends on their journey to Brundusium. This was the kind of thing that Theocritus developed into a separate branch of literature, followed by many imitators in after ages; who, however, compared with their model, were like

> 'Those many jackdaw-rhymers, who with vain
> Chattering contend against the Chian bard,'

as he himself says (Id. 7. 47) of Homer's imitators.

III. There are also a few sentences about the style of Theocritus' poetry as follows:—'All poetry has three styles; the descriptive, the dramatic, and the mixed. Now the bucolic is a mixture composed, as it were, of every form: consequently it is more agreeable from the variety of its manner, consisting at one time of the descriptive, at another of the dramatic; and anon of the mixed, or combination of descriptive and dramatic; and sometimes of something else. But as far as possible it moulds the characters of rustic folk, with thorough cheerfulness representing the heavy dulness of clownish life: and it has avoided the unwieldy and bombastic style of composition. It should be known, moreover, that the name Idyll means "the little poem," from the word εἶδος, a representation or picture; not from ἠδύλλιον, connected with ἥδω, to please.'

1. The poems of Theocritus are bucolic and mimic, epic, and lyric: the two first classes may be taken together as one, because all his bucolic or pastoral idylls are more or less mimic. Besides the comedy of which Epicharmus was the representative (486 B.C.), there were also smaller pieces of comic character such as the *mimes* of Sophron (448 B.C.), and his son Xenarchus: these were dialogues or dramatically treated scenes of life among the lower classes remarkable for wit and proverbial language. Theocritus is very fond of imitating these, and does so particularly in Idd. 2, 14, 15. These are the most mimic; the others belonging to the bucolic class are Idd. 1, and 3 to 11 inclusive, and 21 (which last,

however, differs in being a picture of fishermen's life) and are pictures of the daily life of out-door labourers. It is to these that his fame is due: to the perfectly natural colouring which they shew. Dryden, in his Preface to the Second Miscellany, compares him in this respect to Tasso—'It was said of Tasso, in relation to his similitudes, *mai esce del bosco*; that he never departed from the woods, that is, all his comparisons were taken from the country.' We have no drawing-room shepherds and shepherdesses here in silk stockings and sentiment, no Arcadian bowers of romantic bliss; but are among the cows and sheep and goats in earnest, where the heroes and heroines leave a whiff of their cheesemaking occupations behind them as they pass, which the poet does not attempt to conceal by any perfume of affectation. Their manners and conversation are what must be expected from their class: innocence and refinement may adorn the conventional Corydon and Amaryllis, but their absence is no source of regret in the real Lycidas, 'whom no one meeting would have failed to recognize, ἐπεὶ αἰπόλῳ ἔξοχ' ἐῴκει.' There is the same difference between the real wild-looking peasant of the Campagna of Rome, and the property-bedizened hireling who haunts the studios and finds a place in the photographic album of every Cook's excursionist; or between the actual *Sennerinn* who welcomes the Alpine traveller with a *jodel* and a truss of well-tempered hay, and the damsel who sings in the Chorus of Guglielmo Tell at Covent Garden. Theocritus gives us nature, not behind the footlights, but beneath the truthful blaze of Sicily's sunlit sky. For it was there that the first vibrations of his spontaneous note were heard in their original purity, before art could distort them with allegory, or echo weaken them with imitation. This is all the more remarkable from the contrast which it offers to what Kingsley* calls the 'artificial jingle' of the Alexandrian School. Simplicity, honesty,

* Alexandria and her Schools, Lect. 2.

truth, and beauty, recommend Theocritus as a genuine artist. For a specimen of his landscape-painting, take the picture of Phrasidamus' pic-nic, in Idyll 7. (See Appendix, page 227.)

Of these bucolic Idylls, the 5th and 8th are specimens of singing matches, in which the challenged person had to answer his rival's songs and phrases with symmetrical compositions of his own. A specimen of this 'capping' stanzas is seen in Horace Od. 3. 9.

2. In the Second Class (the Epic Poems) must be placed Idylls 13, 16, 17, 22, 24, 25, 26. These are generally supposed to have been written in Theocritus' youth: they must have been written at some time when he began to be attracted by the artificiality of the Alexandrian court-poetry. We see in these a greater freedom of prosody, particularly in the matter of *hiatus*. Whenever any harsher instances of it occur, they appear to be referable to the example of Homer, as for instance in Id. 25. 274, ἐπεὶ οὐκ ἔσκε σιδήρῳ is defended by Hom. Od. 5. 364, and 8. 585, where the last syllable of ἐπεί in *arsis* is long before οὐ. Upon this subject of *hiatus* in general the student is recommended to consult Wuestemann's learned preface to his edition of Theocritus.

In Idyll 25, there are a great number of spondaic lines, a proportion of one in every ten. Idylls 22, and 26, imitate the old Homeric hymns: the 16th, and 17th, are inferior and dull, though they appear to be modelled after the style of Pindar. But even in those which seem at first least like Theocritus, there comes out now and then a gleam of his brightness which the reader gladly hails.

3. To the Third Class (the Lyric Poems) belong Idylls 12, 18, 28, 29, and Bergk's newly-discovered 31, which are all of great elegance, especially the famous 28th, which is supposed to accompany the present of an ivory distaff made by Theocritus to the wife of his friend Nicias.

IV. Finally, these prolegomena of the grammarians quote

two Epigrams, the former of which is assigned (both there, and in Anthol. Pal. 9. 205) to the grammarian Artemidorus, and refers to the collection of the bucolic poems; it runs as follows:—

> Βουκολικαὶ Μοῖσαι σποράδες ποκά, νῦν δ' ἅμα πᾶσαι
> ἐντὶ μιᾶς μάνδρας, ἐντὶ μιᾶς ἀγέλας.

This Artemidorus was a disciple of the famous grammarian Aristophanes; and any collection of bucolic poems that existed at that time (i. e. rather before 200 B.C.) would have contained every scrap of poetry attributed to Theocritus, or Bion, or Moschus. We see therefore how easily genuine works of Theocritus may have been lost, and spurious poems attributed to him, in the process of selection subsequently made from this original collection. Hence have arisen the doubts, arguments, and criticisms upon the genuineness of the several poems usually attributed to Theocritus, to which criticism every fresh editor is expected to contribute the results of his experience or imagination.

The latter of these Epigrams will be found in the Text, No. 22.

V. With regard to the different dialects employed by Theocritus, their variety can scarcely be considered as an argument against the genuineness of the Idylls in which they are used, but rather seems to be a proof of his skill in adapting them to different styles of composition. The real Doric dialect does not come naturally to him: he employs it only to represent more faithfully the conversation of the characters whom he introduces. Of the Doric dialect, we find two forms: one, a harsher form, employed in the first eleven, the thirteenth, fourteenth, and fifteenth Idylls, or in other words, in those which belong to the Bucolic and Mimic Class; this dialect may be called the Sicilian or Syracusan, being such as would most faithfully reproduce the actual *pâtois* of the people represented in those Idylls; this is shewn

in the word ἀρμοῖ (4. 51); τίν for the *accusative* of σύ (11. 39, 55, 68); and the accusative plural of the second declension ending in ος, as λύκος, παρθένος. The other form is milder, and more nearly approaching the dialect of Pindar; it is found in Idylls 18 to 21 inclusive, and in 23, 24, 26, and 27, which are classed for the most part as Epic, and Epigrammatic.

The Epic dialect is most strongly developed in Idyll 16; and in Idylls 17, 22, and 25, has a considerable mixture of Doric forms: it is in these, in fact, that the Alexandrian usages appear most prominently. Theocritus seems to have mistaken the sense of several Homeric words, e.g. ἴσκον, 22. 167; ἕκηλος, 25. 100; ἀγοστός, 17. 129: there are also words used in these which are not to be found in the Bucolic Idylls, e.g. γεγαῶτες, 17. 26; δαιτῆθεν, 17. 28; ἔσκον, 25. 274.

The Aeolic dialect is employed in two poems, the 28th and 29th, both lyrical, and modelled after Alcaeus, both in style and dialect.

VI. It seems not out of place here to give some general account of the Doric dialect. Its principal characteristics are, generally, breadth and openness, and dislike of sibilant forms: this is remarked by the bystander, in Id. 15. 88, who says of the chattering women:—

ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

1. In detail: first with regard to consonants, this dialect retained the letter τ in words where the Ionic and Attic had changed it into σ, e.g. before ι in the middle of words, as πλούτιος for πλούσιος, πλατίος for πλησίος, γερουτία for γερουσία; and in the 3rd pers. sing. and plur. of verbs in -μι, as φατί, φαντί, τιθέντι, ὑφίητι, &c., and in tenses of πίπτω, as πετοῖσαι, πετόντεσσι. Also in the 3rd pers. plur. of verbs in -ω it retained the termination in -οντι which the Latin inflexion -ant, -ent, &c. shews to have been the original. In the 1st pers. plur. this dialect kept the termination -μες instead of

-μεν, where again the Latin -mus points to the original form: it also changed ζ into σδ by transposing the δσ of which that double consonant was formed; and in all inflexions of verbs in -ζω changed σ into ξ, and occasionally also in those of verbs not ending in -ζω, and in nouns derived from them; e.g. ἔφθαξα from φθάνω; κλάξ for κλείς.

2. Secondly, in vowels: we find in this dialect α used instead of η universally: αι for α, and οι for ου in the terminations of participles of uncontracted verbs, as τύψαις, τύπτοισα; and in nouns ω for ου, as δῶλα, βωκόλος, and οἶ for οῦ, as Μοῖσαι: εο and εου contracted into εῦ, as ἀτιμαγελεῦντες, ποιεῦντι, μενεῦντι, ποιολογεῦσα, ἔρρευν; αο, αου, and αω contracted into ᾶ, as πεινᾶντι, πεινᾶμες, and in the genitive plural feminine in ᾶν: αε and αει however are contracted into η, as ἐφοίτη, ἐρῆ, ἐρῆν. We find also the ι thrown out of the diphthong ει in the 2nd pers. sing. and the present infinitive, as βόσκεν, συρίσδες; the same diphthong also, when bearing a circumflex accent, changed into ῆ, as κοσμῆν for κοσμεῖν, ἦμεν for εἶναι, κῆνος for κεῖνος. The -ας of the acc. plur. fem. of the 1st declension is shortened; and the termination of the same case of the 2nd declension changed into -ως or -ος. Lastly, after the σ of the 1st future active and middle, the Dorians inserted ε, and contracted and circumflexed the terminations throughout, as ἐρψῶ, δοκασεῖς, βασεῦμαι, λυγιξεῖν, &c.

VII. With the exception of some Elegiacs in Idyll 8, and the lyric metres of Idd. 28 and 29, all the Idylls are in Hexameter Verse. But it is a peculiar type of Hexameter: and its peculiarity consists in this, that in an average of five lines out of every six in the Bucolic Idylls there is a *caesura* closing the 4th foot; and whenever this is the case, the 4th foot is a Dactyl. This latter condition is so nearly invariable that in all the thoroughly Bucolic Idylls, (i. e. the first eleven, and the 21st) there are but ten instances in 1123 lines of a *spondaic caesura* at the end of the 4th foot; six of these occur in the 11th Idyll, which may perhaps be accounted for by a desire

to express want of refinement in the love-song of the Cyclops. There are many more apparent violations of this rule; but in them the 4th foot ends with a monosyllabic preposition, or conjunction, or article, so immediately connected with the following word as to destroy the *caesura*. This peculiarity is called the 'Bucolic Caesura,' and gives the verses a lighter and prettier movement than that of the ordinary Heroic Hexameter. It is curious that it gives the lines also a striking resemblance in form to the refrain of the wandering minstrels mentioned above:—

ἂν φέρομεν παρὰ τᾶς θεοῦ, ἂν ἐκαλέσσατο τῆνα.

VIII. Another peculiarity of Sicilian poetry was the *refrain* verse, such as we find in Idyll 1, in the story of Daphnis, lines 64, 70, &c., and in Idyll 2, lines 17, 22, 27; 69, 75, &c. This occurs also in Aeschylus, in the first chorus of the 'Supplices:' and in Bion's Epitaph on Adonis:—

αἲ αἲ τὰν Κυθέρειαν· ἀπώλετο καλὸς Ἄδωνις,

and in Moschus' Elegy on Bion,

ἄρχετε Σικελικαὶ τῶ πένθεος ἄρχετε Μοῖσαι,

and in their Latin imitators, e.g.

'Incipe Maenalios mecum, mea tibia versus—
Ducite ab urbe domum, mea carmina, ducite Daphnin.'
Virg. E. 8.

Again in Catullus, 61 and 62, in the invocations to Hymen: and ibid. 64. 328, &c.:—

'Currite, ducentes subtemina, currite, fusi:'

and in Ovid:—

'Impia quid dubites Deianira mori?'
Her. ix.

and

'Tempora noctis eunt: excute poste seram.'
Amor. 1. 6, &c.

The number of lines which intervene between each repetition of the refrain seems to be arbitrary.

IDYLL I.

Thyrsis and the Goatherd.

Thyrsis.

Ἁδύ τι τὸ ψιθύρισμα καὶ ἁ πίτυς, αἰπόλε, τήνα
ἁ ποτὶ ταῖς παγαῖσι μελίσδεται· ἁδὺ δὲ καὶ τὺ
συρίσδες· μετὰ Πᾶνα τὸ δεύτερον ἆθλον ἀποισῇ.
αἴκα τῆνος ἕλῃ κεραὸν τράγον, αἶγα τὺ λαψῇ·
αἴκα δ' αἶγα λάβῃ τῆνος γέρας, ἐς τὲ καταρρεῖ
ἁ χίμαρος· χιμάρω δὲ καλὸν κρέας ἔστε κ' ἀμέλξῃς.

Goatherd.

ἅδιον, ὦ ποιμάν, τὸ τεὸν μέλος, ἢ τὸ καταχὲς
τῆν' ἀπὸ τᾶς τέτρας καταλείβεται ὑψόθεν ὕδωρ.
αἴκα ταὶ Μῶσαι τὰν οἴϊδα δῶρον ἄγωνται,
ἄρνα τὺ σακίταν λαψῇ γέρας· αἰ δέ κ' ἀρέσκῃ
τήναις ἄρνα λαβεῖν, τὺ δὲ τὰν ὄϊν ὕστερον ἀξῇ.

Thyrsis.

λῇς, ποτὶ τᾶν Νυμφᾶν, λῇς, αἰπόλε, τᾷδε καθίξας,
ὡς τὸ κάταντες τοῦτο γεώλοφον αἵ τε μυρῖκαι,
συρίσδεν; τὰς δ' αἶγας ἐγὼν ἐν τῷδε νομευσῶ.

Goatherd.

οὐ θέμις, ὦ ποιμάν, τὸ μεσαμβρινόν, οὐ θέμις ἄμμιν
συρίσδεν· τὸν Πᾶνα δεδοίκαμες· ἦ γὰρ ἀπ' ἄγρας
τανίκα κεκμακὼς ἀμπαύεται· ἐντὶ δὲ πικρός,

καὶ οἱ ἀεὶ δριμεῖα χολὰ ποτὶ ῥινὶ κάθηται.
ἀλλὰ (τὺ γὰρ δή, Θύρσι, τὰ Δάφνιδος ἄλγε' ἄειδες,
καὶ τᾶς βωκολικᾶς ἐπὶ τὸ πλέον ἵκεο μώσας,)
δεῦρ', ὑπὸ τὰν πτελέαν ἑσδώμεθα, τῶ τε Πριήπω
καὶ τᾶν Κρανιάδων κατεναντίον, ᾇπερ ὁ θῶκος
τῆνος ὁ ποιμενικὸς καὶ ταὶ δρύες. αἱ δέ κ' ἀείσῃς,
ὡς ὅκα τὸν Λιβύαθε ποτὶ Χρόμιν ᾆσας ἐρίσδων,
αἶγά τέ τοι δωσῶ διδυματόκον ἐς τρὶς ἀμέλξαι,
ἅ, δύ' ἔχοισ' ἐρίφως, ποταμέλξεται ἐς δύο πέλλας,
καὶ βαθὺ κισσύβιον, κεκλυσμένον ἁδέϊ καρῷ,
ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον·
τῶ περὶ μὲν χείλη μαρύεται ὑψόθι κισσός,
κισσὸς ἑλιχρύσῳ κεκονιμένος· ἁ δὲ κατ' αὐτὸν
καρπῷ ἕλιξ εἰλεῖται ἀγαλλομένα κροκόεντι·
ἔντοσθεν δὲ γυνά, τὶ θεῶν δαίδαλμα, τέτυκται,
ἀσκητὰ πέπλῳ τε καὶ ἄμπυκι· πὰρ δέ οἱ ἄνδρες
καλὸν ἐθειράζοντες ἀμοιβαδὶς ἄλλοθεν ἄλλος
νεικείουσ' ἐπέεσσι· τὰ δ' οὐ φρενὸς ἅπτεται αὐτᾶς·
ἀλλ' ὁκὰ μὲν τῆνον ποτιδέρκεται ἄνδρα γελᾶσα,
ἄλλοκα δ' αὖ ποτὶ τὸν ῥιπτεῖ νόον. οἱ δ' ὑπ' ἔρωτος
δηθὰ κυλοιδιόωντες ἐτώσια μοχθίζοντι.
τὼς δὲ μέτα γριπεύς τε γέρων, πέτρα τε τέτυκται
λεπράς, ἐφ' ᾇ σπεύδων μέγα δίκτυον ἐς βόλον ἕλκει
ὁ πρέσβυς, κάμνοντι τὸ καρτερὸν ἀνδρὶ ἐοικώς.
φαίης κεν γυίων νιν ὅσον σθένος ἐλλοπιεύειν·
ὧδέ οἱ ᾠδήκαντι κατ' αὐχένα πάντοθεν ἶνες,
καὶ πολιῷ περ ἐόντι· τὸ δὲ σθένος ἄξιον ἅβας.
τυτθὸν δ' ὅσσον ἄπωθεν ἁλιτρύτοιο γέροντος
πυρναίαις σταφυλαῖσι καλὸν βέβριθεν ἀλωά·
τὰν ὀλίγος τις κῶρος ἐφ' αἱμασιαῖσι φυλάσσει

ἥμενος. ἀμφὶ δέ μιν δύ' ἀλώπεκες, ἁ μὲν ἀν' ὄρχως
φοιτῇ σινομένα τὰν τρώξιμον, ἁ δ' ἐπὶ πήραν
πάντα δόλον τεύχοισα, τὸ παιδίον οὐ πρὶν ἀνήσειν
φατί, πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίξῃ.
αὐτὰρ ὅγ' ἀνθερίκεσσι καλὰν πλέκει ἀκριδοθήραν,
σχοίνῳ ἐφαρμόσδων· μέλεται δέ οἱ οὔτε τι πήρας,
οὔτε φυτῶν τοσσῆνον, ὅσον περὶ πλέγματι γαθεῖ.
παντᾶ δ' ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος,
Αἰολικόν τι θέημα· τέρας κέ τυ θυμὸν ἀτύξαι.
τῶ μὲν ἐγὼ πορθμεῖ Καλυδωνίῳ αἶγά τ' ἔδωκα
ὦνον, καὶ τυρόεντα μέγαν λευκοῖο γάλακτος·
οὐδέ τί πα ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται
ἄχραντον. τῷ κέν τυ μάλα πρόφρων ἀρεσαίμαν,
αἴκεν μοι τὺ φίλος τὸν ἐφίμερον ὕμνον ἀείσῃς.
κοὔτι τυ κερτομέω. πόταγ', ὦ 'γαθέ· τὰν γὰρ ἀοιδὰν
οὔτι πα εἰς 'Αΐδαν γε τὸν ἐκλελάθοντα φυλαξεῖς.

Thyrsis.

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
Θύρσις ὅδ' ὡξ Αἴτνας, καὶ Θύρσιδος ἁδέα φωνά.
πᾷ ποκ' ἄρ' ἦθ', ὅκα Δάφνις ἐτάκετο, πᾷ ποκα, Νύμφαι;
ἢ κατὰ Πηνειῶ καλὰ τέμπεα, ἢ κατὰ Πίνδω;
οὐ γὰρ δὴ ποταμῶ γε μέγαν ῥόον εἶχετ' 'Ανάπω,
οὐδ' Αἴτνας σκοπιάν, οὐδ' Ἄκιδος ἱερὸν ὕδωρ.
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,
τῆνον χὼκ δρυμοῖο λέων ἔκλαυσε θανόντα.
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
πολλαί οἱ πὰρ ποσσὶ βόες, πολλοὶ δέ τε ταῦροι,
πολλαὶ δ' αὖ δαμάλαι καὶ πόρτιες ὠδύραντο.
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.

ἦνθ' Ἑρμᾶς πράτιστος ἀπ' ὤρεος, εἶπε δέ· Δάφνι,
τίς τυ κατατρύχει; τίνος, ὦ 'γαθέ, τόσσον ἔρασσαι;
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
ἦνθον τοὶ βῶται, τοὶ ποιμένες, ᾡπόλοι ἦνθον,
πάντες ἀνηρώτευν, τί πάθοι κακόν. ἦνθ' ὁ Πρίηπος
κῆφα, Δάφνι τάλαν, τί νυ τάκεαι; ἁ δέ τε κώρα
πάσας ἀνὰ κράνας, πάντ' ἄλσεα ποσσὶ φορεῖται,
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς,
ζατεῦσ'· ἆ δύσερώς τις ἄγαν καὶ ἀμάχανός ἐσσι.
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τὼς δ' οὐδὲν ποτελέξαθ' ὁ βωκόλος, ἀλλὰ τὸν αὐτῶ
ἄνυε πικρὸν ἔρωτα, καὶ ἐς τέλος ἄνυε μοίρας.
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
ἦνθέ γε μὰν ἀδεῖα καὶ ἁ Κύπρις γελάοισα,
λάθρια μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα,
κῆπε· τύ θὴν τὸν ἔρωτα κατεύχεο, Δάφνι, λυγιξεῖν·
ἆρ' οὐκ αὐτὸς ἔρωτος ὑπ' ἀργαλέω ἐλυγίχθης; —
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
τὰν δ' ἄρα χὠ Δάφνις ποταμείβετο· Κύπρι βαρεῖα,
Κύπρι νεμεσσατά, Κύπρι θνατοῖσιν ἀπεχθής·
ἤδη γὰρ φράσδει πάνθ' ἅλιον ἄμμι δεδύκειν;
Δάφνις κὴν ἀΐδα κακὸν ἔσσεται ἄλγος ἔρωτι.
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
οὗ λέγεται τὰν Κύπριν ὁ βωκόλος, ἕρπε ποτ' Ἴδαν,
ἕρπε ποτ' Ἀγχίσαν· τηνεὶ δρύες, ὧδε κύπειρος.
[ὧδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι.]
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
ὡραῖος χὤδωνις, ἐπεὶ καὶ μᾶλα νομεύει,
καὶ πτῶκας βάλλει, καὶ θηρία πάντα διώκει.
ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.

αὖτις ὅπως στασῇ Διομήδεος ἆσσον ἰοῖσα,
καὶ λέγε· τὸν βώταν νικῶ Δάφνιν, ἀλλὰ μάχευ μοι.
  ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
ὦ λύκοι, ὦ θῶες, ὦ ἀν' ὤρεα φωλάδες ἄρκτοι,
χαίρεθ'· ὁ βωκόλος ὔμμιν ἐγὼ Δάφνις οὐκ ἔτ' ἀν' ὕλαν,
οὐκ ἔτ' ἀνὰ δρυμώς, οὐκ ἄλσεα. χαῖρ' Ἀρέθοισα,
καὶ ποταμοί, τοὶ χεῖτε καλὸν κατὰ Θύμβριδος ὕδωρ.
  ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
Δάφνις ἐγὼν ὅδε τῆνος, ὁ τὰς βόας ὧδε νομεύων,
Δάφνις ὁ τὼς ταύρως καὶ πόρτιας ὧδε ποτίσδων.
  ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.
ὦ Πὰν Πάν, εἴτ' ἐσσὶ κατ' ὤρεα μακρὰ Λυκαίω,
εἴτε τύ γ' ἀμφιπολεῖς μέγα Μαίναλον, ἔνθ' ἐπὶ νᾶσον
τὰν Σικελάν, Ἑλίκας δὲ λίπ' ἠρίον, αἰπύ τε σᾶμα
τῆνο Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγατόν.
  λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' ἀοιδᾶς.
ἔνθ', ὦ ἄναξ, καὶ τάνδε φέρ' εὐπάκτοιο μελίπνουν
ἐκ καρῶ σύριγγα καλάν, περὶ χεῖλος ἑλικτάν.
ἦ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς Ἄϊδος ἕλκομαι ἤδη.
  λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' ἀοιδᾶς.
νῦν ἴα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἄκανθαι,
ἁ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι·
πάντα δ' ἔναλλα γένοιτο, καὶ ἁ πίτυς ὄχνας ἐνείκαι,
Δάφνις ἐπεὶ θνάσκει· καὶ τὰς κύνας ὥλαφος ἕλκοι,
κἠξ ὀρέων τοὶ σκῶπες ἀηδόσι δηρίσαιντο.
  λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' ἀοιδᾶς.
χὠ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα
ἤθελ' ἀνορθῶσαι· τά γε μὰν λίνα πάντα λελοίπει
ἐκ Μοιρᾶν· χὠ Δάφνις ἔβα ῥόον· ἔκλυσε δίνα
τὸν Μώσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ.

λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' ἀοιδᾶς.
καὶ τὺ δίδου τὰν αἶγα, τό τε σκύφος· ὥς μιν ἀμέλξας
σπείσω ταῖς Μοίσαις. ὦ χαίρετε πολλάκι, Μοῖσαι,
χαίρετ'· ἐγὼ δ' ὔμμιν καὶ ἐς ὕστερον ἅδιον ᾀσῶ.

Goatherd.

πλῆρές τοι μέλιτος τὸ καλὸν στόμα, Θύρσι, γένοιτο,
πλῆρές τοι σχαδόνων, καὶ ἀπ' Αἰγίλω ἰσχάδα τρώγοις
ἁδεῖαν, τέττιγος ἐπεὶ τύ γα φέρτερον ᾄδεις.
ἠνίδε τοι τὸ δέπας· θᾶσαι, φίλος, ὡς καλὸν ὄσδει·
Ὡρᾶν πεπλύσθαι νιν ἐπὶ κράναισι δοκασεῖς.

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IDYLL II.

Simaetha.

Πᾷ μοι ταὶ δάφναι; φέρε, Θέστυλι· πᾷ δὲ τὰ φίλτρα;
στέψον τὰν κελέβαν φοινικέῳ οἰὸς ἀώτῳ,
ὡς τὸν ἐμὸν βαρὺν εὖντα φίλον καταθύσομαι ἄνδρα,
ὅς μοι δωδεκαταῖος ἀφ' ὧ τάλας οὐδὲ ποθίκει,
οὐδ' ἔγνω, πότερον τεθνάκαμες ἢ ζοοὶ εἰμές,
οὐδὲ θύρας ἄραξεν ἀνάρσιος. ἦ ῥά οἱ ἄλλᾳ
ᾤχετ' ἔχων ὅ τ' Ἔρως ταχινὰς φρένας, ἅ τ' Ἀφροδίτα;
βασεῦμαι ποτὶ τὰν Τιμαγήτοιο παλαίστραν
αὔριον, ὥς νιν ἴδω· καὶ μέμψομαι, οἷά με ποιεῖ.
νῦν δέ νιν ἐκ θυέων καταθύσομαι. ἀλλά, Σελάνα,
φαῖνε καλόν· τὶν γὰρ ποταείσομαι ἄσυχα, δαῖμον,
τᾷ χθονίᾳ θ' Ἑκάτᾳ, τὰν καὶ σκύλακες τρομέοντι,
ἐρχομέναν νεκύων ἀνά τ' ἠρία καὶ μέλαν αἷμα.
χαῖρ', Ἑκάτα δασπλῆτι, καὶ ἐς τέλος ἄμμιν ὀπάδει,
φάρμακα ταῦτ' ἔρδοισα χερείονα μήτε τι Κίρκας,
μήτε τι Μηδείας, μήτε ξανθᾶς Περιμήδας.
ἶυγξ, ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
ἄλφιτά τοι πρᾶτον πυρὶ τάκεται. ἀλλ' ἐπίπασσε,
Θέστυλι· δειλαία, πᾷ τὰς φρένας ἐκπεπότασαι;
ἦ ῥά γέ τοι μυσαρὰ καὶ τὶν ἐπίχαρμα τέτυγμαι;
πάσσ' ἅμα καὶ λέγε ταῦτα· τὰ Δέλφιδος ὀστέα πάσσω.

ἴϋγξ, ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
Δέλφις ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν
αἴθω· χ' ὡς αὕτα λακεῖ μέγα καππυρίσασα,
κἠξαπίνας ἄφθη, κοὐδὲ σποδὸν εἴδομες αὐτᾶς,
οὕτω τοι καὶ Δέλφις ἐνὶ φλογὶ σάρκ' ἀμαθύνοι.
ἴϋγξ, ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
ὡς τοῦτον τὸν καρὸν ἐγὼ σὺν δαίμονι τάκω,
ὣς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφις·
χ' ὡς δινεῖθ' ὅδε ῥόμβος ὁ χάλκεος, ἐξ 'Αφροδίτας
ὣς κεῖνος δινοῖτο ποθ' ἁμετέρῃσι θύρῃσιν.
ἴϋγξ, ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
νῦν θυσῶ τὰ πίτυρα. τὺ δ', Ἄρτεμι, καὶ τὸν ἐν ᾅδα
κινήσαις ἀδάμαντα, καὶ εἴ τι περ ἀσφαλὲς ἄλλο.
Θέστυλι, ταὶ κύνες ἄμμιν ἀνὰ πτόλιν ὠρύονται.
ἁ θεὸς ἐν τριόδοισι· τὸ χαλκίον ὡς τάχος ἄχει.
ἴϋγξ, ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
ἠνίδε σιγᾷ μὲν πόντος, σιγῶντι δ' ἀῆται·
ἁ δ' ἐμὰ οὐ σιγᾷ στέρνων ἔντοσθεν ἀνία,
ἀλλ' ἐπὶ τήνῳ πᾶσα καταίθομαι, ὅς με τάλαιναν
ἀντὶ γυναικὸς ἔθηκε κακὰν καὶ ἀπάρθενον ἦμεν.

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ἴϋγξ, ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κράσπεδον ὤλεσε Δέλφις,
ὡγὼ νῦν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.
αἶ αἴ, ἔρως ἀνιαρέ, τί μευ μέλαν ἐκ χροὸς αἷμα
ἐμφὺς ὡς λιμνᾶτις ἅπαν ἐκ βδέλλα πέπωκας;
ἴϋγξ, ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
σαύραν τοι τρίψασα, κακὸν ποτὸν αὔριον οἰσῶ.
Θέστυλι, νῦν δὲ λαβοῖσα τὺ τὰ θρόνα ταῦθ' ὑπόμαξον
τᾶς τήνω φλιᾶς καθυπέρτερον, ἇς ἔτι καὶ νῦν

ἐκ θυμῶ δέδεμαι· ὁ δέ μευ λόγον οὐδένα ποιεῖ·
καὶ λέγ' ἐπιφθύζοισα· τὰ Δέλφιδος ὀστέα μάσσω.
ἴϋγξ, ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
νῦν δὴ μούνη ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω; —
ἐκ τίνος ἄρξωμαι; τίς μοι κακὸν ἄγαγε τοῦτο;
ἦνθ' ἁ τῶ' ὑβούλοιο καναφόρος ἄμμιν 'Αναξὼ
ἄλσος ἐς 'Αρτέμιδος· τᾷ δὴ τόκα πολλὰ μὲν ἄλλα
θηρία πομπεύεσκε περισταδόν, ἐν δὲ λέαινα.
φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
καί μ' ἁ Θευχαρίλα Θρᾷσσα, τροφὸς ἁ μακαρῖτις,
ἀγχίθυρος ναίοισα, κατεύξατο, καὶ λιτάνευσε
τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἁ μεγάλοιτος
ὡμάρτευν, βύσσοιο καλὸν σύροισα χιτῶνα,
κἀμφιστειλαμένα τὰν ξυστίδα τὰν Κλεαρίστας.
φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
ἤδη δ' εὖσα μέσαν κατ' ἀμαξιτόν, ᾇ τὰ Λύκωνος,
εἶδον Δέλφιν ὁμοῦ τε καὶ Εὐδάμιππον ἰόντας.
τοῖς δ' ἦν ξανθοτέρα μὲν ἑλιχρύσοιο γενειάς,
στήθεα δὲ στίλβοντα πολὺ πλέον, ἢ τύ, Σελάνα,
ὡς ἀπὸ γυμνασίοιο καλὸν πόνον ἄρτι λιπόντων.
φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
χὡς ἴδον, ὡς ἐμάνην, ὥς μευ πέρι θυμὸς ἰάφθη
δειλαίας· τὸ δὲ κάλλος ἐτάκετο, κοὐδέ τι πομπᾶς
τήνας ἐφρασάμαν, οὐδ' ὡς πάλιν οἴκαδ' ἀπῆνθον
ἔγνων· ἀλλά μέ τις καπυρὰ νόσος ἐξαλάπαξε·
κείμαν δ' ἐν κλιντῆρι δέκ' ἄματα καὶ δέκα νύκτας.
φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα
καί μευ χρὼς μὲν ὁμοῖος ἐγίνετο πολλάκι θάψῳ·
ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες· αὐτὰ δὲ λοιπὰ
ὀστέ' ἔτ' ἦς καὶ δέρμα· καὶ ἐς τίνος οὐκ ἐπέρασα,

ἢ ποίας ἔλιπον γραίας δόμον, ἅτις ἐπᾷδεν;
ἀλλ' ἦς οὐδὲν ἐλαφρόν· ὁ δὲ χρόνος ἄνυτο φεύγων.
φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
χ' οὕτω τᾷ δώλᾳ τὸν ἀλαθέα μῦθον ἔλεξα·
εἰ δ' ἄγε Θέστυλί μοι χαλεπᾶς νόσω εὑρέ τι μᾶχος.
πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος. ἀλλὰ μολοῖσα
τήρησον ποτὶ τὰν Τιμαγήτοιο παλαίστραν·
τηνεῖ γὰρ φοιτῇ, τηνεῖ δέ οἱ ἁδὺ καθῆσθαι.
φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
κἠπεί κά νιν ἐόντα μάθῃς μόνον, ἄσυχα νεῦσον,
κῆφ', ὅτι Σιμαίθα τυ καλεῖ, καὶ ὑφάγεο τᾷδε.
ὣς ἐφάμαν· ἃ δ' ἦνθε, καὶ ἄγαγε τὸν λιπαρόχρων
εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ μιν ὡς ἐνόησα
ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ,
φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα,
πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐκ δὲ μετώπω
ἱδρώς μευ κοχύδεσκεν ἴσον νοτίαισιν ἐέρσαις,
οὐδέ τι φωνᾶσαι δυνάμαν, οὐδ' ὅσσον ἐν ὕπνῳ
κνυζεῦνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·
ἀλλ' ἐπάγην δαγῦδι καλὸν χρόα πάντοθεν ἶσα.
φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
καὶ μ' ἐσιδὼν ὥστοργος, ἐπὶ χθονὸς ὄμματα πήξας,
ἕζετ' ἐπὶ κλιντῆρι, καὶ ἑζόμενος φάτο μῦθον·
ἦ ῥά με, Σιμαίθα, τόσον ἔφθασας, ὅσσον ἐγώ θην
πράν ποκα τὸν χαρίεντα τρέχων ἔφθαξα Φιλῖνον,
ἐς τὸ τεὸν καλέσασα τόδε στέγος, ἢ με παρῆμεν.
φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
ἦνθον γάρ κἠγών, ναὶ τὸν γλυκύν, ἦνθον, ἔρωτα,
ἢ τρίτος ἠὲ τέταρτος ἐὼν φίλος, αὐτίκα νυκτός,
μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσων,

κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,
πάντοσε πορφυρέῃσι περιζώστρῃσιν ἑλικτάν.
  φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
καί κ' εἰ μέν μ' ἐδέχεσθε, τάδ' ἦς φίλα· καὶ γὰρ ἐλαφρὸς
καὶ καλὸς πάντεσσι μετ' ἠϊθέοισι καλεῦμαι.
εὗδον κα, μόνον εἰ τὸ καλὸν στόμα τεῦς ἐφίλασα,
εἰ δ' ἄλλᾳ μ' ὠθεῖτε, καὶ ἁ θύρα εἴχετο μοχλῷ,
πάντως κα πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.
  φράζεό μευ τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
νῦν δὲ χάριν μὲν ἔφαν τᾷ Κύπριδι πρᾶτον ὀφείλειν,
καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἵλευ,
ὦ γύναι, ἐσκαλέσασα τεὸν ποτὶ τοῦτο μέλαθρον,
αὔτως ἡμίφλεκτον· Ἔρως δ' ἄρα καὶ Λιπαραίου
πολλάκις Ἁφαίστοιο σέλας φλογερώτερον αἴθει.

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IDYLL III.

Amaryllis.

Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα· ταὶ δέ μοι αἶγες
βόσκονται κατ' ὄρος, καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.
Τίτυρ', ἐμὶν τὸ καλὸν πεφιλαμένε, βόσκε τὰς αἶγας,
καὶ ποτὶ τὰν κράναν ἄγε, Τίτυρε· καὶ τὸν ἐνόρχαν
τὸν Λιβυκὸν κνάκωνα φυλάσσεο, μή τυ κορύψῃ.
ὦ χαρίεσσ' Ἀμαρυλλί, τί μ' οὐκ ἔτι τοῦτο κατ' ἄντρον
παρκύπτοισα καλεῖς τὸν ἐρωτύλον; ἦ ῥά με μισεῖς;
ἦ ῥά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἦμεν,
νύμφα, καὶ προγένειος; ἀπάγξασθαί με ποιησεῖς.
ἠνίδε τοι δέκα μᾶλα φέρω· τηνῶθε καθεῖλον,
ὦ μ' ἐκέλευ καθελεῖν τύ· καὶ αὔριον ἄλλα τοι οἰσῶ.
θᾶσαι μὰν θυμαλγὲς ἐμὸν ἄχος· αἴθε γενοίμαν
ἁ βομβεῦσα μέλισσα, καὶ ἐς τεὸν ἄντρον ἱκοίμαν,
τὸν κισσὸν διαδὺς καὶ τὰν πτέριν, ᾇ τὺ πυκάσδῃ.
νῦν ἔγνων τὸν Ἔρωτα· βαρὺς θεός· ἦ ῥα λεαίνας
μασδὸν ἐθήλαξε, δρυμῷ τέ μιν ἔτραφε μάτηρ·
ὅς με κατασμύχων καὶ ἐς ὀστέον ἄχρις ἰάπτει.
ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος· ὦ κυάνοφρυ
νύμφα, πρόσπτυξαί με τὸν αἰπόλον, ὥς τυ φιλάσω.
ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἁδέα τέρψις.

τὸν στέφανον τῖλαί με καταυτίκα λεπτὰ ποιησεῖς,
τόν τοι ἐγών, Ἀμαρυλλὶ φίλα, κισσοῖο φυλάσσω,
ἐμπλέξας καλύκεσσι καὶ εὐόδμοισι σελίνοις.
ὤ μοι ἐγώ, τί πάθω; τί ὁ δύσσοος; οὐχ ὑπακούεις;
τὰν βαίταν ἀποδὺς ἐς κύματα τῆνα ἁλεῦμαι,
ὧπερ τὼς θύννως σκοπιάζεται Ὄλπις ὁ γριπεύς.
καἴκα μὴ 'ποθάνω, τό γε μὰν τεὸν ἁδὺ τέτυκται.
ἔγνων πράν, ὅκα, μευ μεμναμένω εἰ φιλέεις με,
οὐδὲ τὸ τηλέφιλον ποτιμαξάμενον πλατάγησεν,
ἀλλ' αὔτως ἁπαλῶ ποτὶ πάχεος ἐξεμαράνθη.
εἶπε καὶ Ἀγροιὼ τἀλαθέα κοσκινόμαντις,
ἁ πρὰν ποιολογεῦσα παραιβάτις, οὕνεκ' ἐγὼ μὲν
τὶν ὅλος ἔγκειμαι· τὺ δέ μευ λόγον οὐδένα ποιῇ.
ἦ μάν τοι λευκὰν διδυματόκον αἶγα φυλάσσω,
τάν με καὶ ἁ Μέρμνωνος ἐριθακὶς ἁ μελανόχρως
αἰτεῖ· καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ.
ἅλλεται ὀφθαλμός μευ ὁ δεξιός· ἆρά γ' ἰδησῶ
αὐτάν; ᾀσεῦμαι ποτὶ τὰν πίτυν ὧδ' ἀποκλινθείς·
καί κέ μ' ἴσως ποτίδοι, ἐπεὶ οὐκ ἀδαμαντίνα ἐντί.
Ἱππομένης, ὅκα δὴ τὰν παρθένον ἤθελε γᾶμαι,
μᾶλ' ἐν χερσὶν ἑλὼν δρόμον ἄνυεν· ἁ δ' Ἀταλάντα
ὡς ἴδεν, ὡς ἐμάνη, ὡς ἐς βαθὺν ἅλατ' ἔρωτα.
τὰν ἀγέλαν χὼ μάντις ἀπ' Ὄθρυος ἆγε Μελάμπους
ἐς Πύλον· ἁ δὲ Βίαντος ἐν ἀγκοίνῃσιν ἐκλίνθη,
μάτηρ ἁ χαρίεσσα περίφρονος Ἀλφεσιβοίας.
τὰν δὲ καλὰν Κυθέρειαν ἐν ὤρεσι μᾶλα νομεύων
οὐχ οὕτως Ὤδωνις ἐπὶ πλέον ἄγαγε λύσσας,
ὥστ' οὐδὲ φθίμενόν μιν ἄτερ μασδοῖο τίθητι;
ζαλωτὸς μὲν ἐμὶν ὁ τὸν ἄτροπον ὕπνον ἰαύων

'Ενδυμίων· ζαλῶ δέ, φίλα γύναι, 'Ιασίωνα,
ὃς τόσσων ἐκύρησεν, ὅσ' οὐ πευσεῖσθε βέβαλοι.
ἀλγέω τὰν κεφαλάν· τὶν δ' οὐ μέλει· οὐκ ἔτ' ἀείδω,
κεισεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ὧδέ μ' ἔδονται.
ὡς μέλι τοι γλυκὺ τοῦτο κατὰ βρόχθοιο γένοιτο.

IDYLL IV.

Battus and Corydon.

Battus.

Εἰπέ μοι, ὦ Κορύδων, τίνος αἱ βόες: ἦ ῥα Φιλώνδα;

Corydon.

οὔκ, ἀλλ' Αἴγωνος· βόσκεν δέ μοι αὐτὰς ἔδωκεν.

Battus.

ἦ πά ψε κρύβδαν τὰ ποθέσπερα πᾶσας ἀμέλγες;

Corydon.

ἀλλ' ὁ γέρων ὑφίητι τὰ μοσχία, κἠμὲ φυλάσσει.

Battus.

αὐτὸς δ' ἐς τίν' ἄφαντος ὁ βωκόλος ᾤχετο χώραν;

Corydon.

οὐκ ἄκουσας; ἄγων νιν ἐπ' Ἀλφεὸν ᾤχετο Μίλων.

Battus.

καὶ πόκα τῆνος ἔλαιον ἐν ὀφθαλμοῖσιν ὀπώπει;

Corydon.

φαντί νιν Ἡρακλῆϊ βίην καὶ κάρτος ἐρίσδεν.

Battus.

κἤμ' ἔφαθ' ἁ μάτηρ Πολυδεύκεος ἦμεν ἀμείνω.

Corydon.

κ' ᾤχετ' ἔχων σκαπάναν τε καὶ εἴκατι τουτόθε μᾶλα.

Battus.

πείσαι τοι Μίλων καὶ τὼς λύκος αὐτίκα λυσσῆν.

Corydon.

ταὶ δαμάλαι δ' αὐτὸν μυκώμεναι ὧδε ποθεῦντι.

Battus.

δειλαῖαί γ' αὖται, τὸν βωκόλον ὡς κακὸν εὗρον.

Corydon.

ἦ μὰν δειλαῖαί γε· καὶ οὐκ ἔτι λῶντι νέμεσθαι.

Battus.

τήνας μὲν δή τοι τᾶς πόρτιος αὐτὰ λέλειπται
τὠστέα. μὴ πρῶκας σιτίζεται, ὥσπερ ὁ τέττιξ;

Corydon.

οὐ δᾶν· ἀλλ' ὀκὰ μέν νιν ἐπ' Αἰσάροιο νομεύω,
καὶ μαλακῶ χόρτοιο καλὰν κώμυθα δίδωμι·
ἄλλοκα δὲ σκαίρει τὸ βαθύσκιον ἀμφὶ Λάτυμνον.

Battus.

λεπτὸς μὰν χὡ ταῦρος ὁ πύρριχος· αἴθε λάχοιεν
τοὶ τῶ Λαμπριάδα τοὶ δαμόται, ὄκκα θύωντι
τᾷ Ἥρᾳ, τοιόνδε· κακοφράσμων γὰρ ὁ δᾶμος.

Corydon.

καὶ μὰν ἐς Στομάλιμνον ἐλαύνεται, ἔς τε τὰ Φύσκω,
καὶ ποτὶ τὸν Νήαιθον· ὅπᾳ καλὰ πάντα φύοντι,
αἰγίπυρος, καὶ κνύζα, καὶ εὐώδης μελίτεια.

Battus.

φεῦ, φεῦ· βασεῦνται καὶ ταὶ βόες, ὦ τάλαν Αἴγων,
εἰς Ἀΐδαν, ὄκα καὶ τὺ κακᾶς ἠράσσαο νίκας·
χὰ σῦριγξ εὐρῶτι παλύνεται, ἄν ποκ' ἐπάξα.

Corydon.

οὐ τήνα γ', οὐ Νύμφας· ἐπεὶ ποτὶ Πῖσαν ἀφέρπων
δῶρον ἐμίν νιν ἔλειπεν· ἐγὼ δέ τις εἰμὶ μελικτάς,
κηὖ μὲν τὰ Γλαύκας ἀγκρούομαι, εὖ δὲ τὰ Πύρρω.

αἰνέω τάν τε Κρότωνα (καλὰ πόλις ἅ τε Ζάκυνθος)
καὶ τὸ ποταῷον τὸ Λακίνιον, ᾇπερ ὁ πύκτας
Αἴγων ὀγδώκοντα μόνος κατεδαίσατο μάσδας.
τηνεῖ καὶ τὸν ταῦρον ἀπ' ὤρεος ἆγε πιάξας
τᾶς ὁπλᾶς, κῆδωκ' Ἀμαρυλλίδι· ταὶ δὲ γυναῖκες
μακρὸν ἀνάϋσαν, χὡ βωκόλος ἐξεγέλαξεν.

Battus.

ὦ χαρίεσσ' Ἀμαρυλλί, μόνας σέθεν οὐδὲ θανοίσας
λασεύμεσθ'· ὅσον αἶγες ἐμὶν φίλαι, ὅσσον ἀπέσβας.
αἶ αἶ τῶ σκληρῶ μάλα δαίμονος, ὅς με λελόγχει.

Corydon.

θαρσεῖν χρή, φίλε Βάττε· τάχ' αὔριον ἔσσετ' ἄμεινον.
ἐλπίδες ἐν ζωοῖσιν· ἀνέλπιστοι δὲ θανόντες.
χὡ Ζεὺς ἄλλοκα μὲν πέλει αἴθριος, ἄλλοκα δ' ὕει.

Battus.

θαρσέω. βάλλε κάτωθε τὰ μοσχία· τᾶς γὰρ ἐλαίας
τὸν θαλλὸν τρώγοντι τὰ δύσσοα. σίτθ' ὁ Λέπαργος.

Corydon.

σίτθ' ἁ Κυμαίθα ποτὶ τὸν λόφον· οὐκ ἐσακούεις;
ἡξῶ, ναὶ τὸν Πᾶνα, κακὸν τέλος αὐτίκα δωσῶν,
εἰ μὴ ἄπει τουτῶθεν· ἴδ' αὖ πάλιν ᾇδε ποθέρπει.
αἴθ' ἦς μοι ῥοικὸν τὸ λαγωβόλον, ὥς τυ πάταξα.

Battus.

θᾶσαί μ', ὦ Κορύδων, ποττῶ Διός· ἁ γὰρ ἄκανθα
ἁρμοῖ μ' ὧδ' ἐπάταξ' ὑπὸ τὸ σφυρόν. ὡς δὲ βαθεῖαι
τἀτρακτυλλίδες ἐντί· κακῶς ἁ πόρτις ὄλοιτο·
ἐς ταύταν ἐτύπαν χασμεύμενος. ἦ ῥά γε λεύσσεις;

Corydon.

ναί, ναί, τοῖς ὀνύχεσσιν ἔχω τέ νιν· ἅδε καὶ αὐτά.

Battus.

ὅσσιχόν ἐστι τὸ τύμμα, καὶ ἁλίκον ἄνδρα δαμάσδει.

Corydon.

εἰς ὄρος ὄκχ' ἕρπῃς, μὴ ἀνάλιπος ἔρχεο, Βάττε·
ἐν γὰρ ὄρει ῥάμνοι τε καὶ ἀσπάλαθοι κομόωντι.

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IDYLL V.

Comatas and Lacon.

Comatas.

Αἶγες ἐμαί, τῆνον τὸν ποιμένα τόνδε Σιβύρτα
φεύγετε, τὸν Λάκωνα· τό μευ νάκος ἐχθὲς ἔκλεψεν.

Lacon.

οὐκ ἀπὸ τᾶς κράνας; σίττ' ἀμνίδες. οὐκ ἐσορῆτε
τόν μευ τὰν σύριγγα πρώαν κλέψαντα Κομάταν;

Comatas.

τὰν ποίαν σύριγγα; τὺ γὰρ πόκα, δῶλε Σιβύρτα,
ἐκτάσω σύριγγα; τί δ' οὐκέτι σὺν Κορύδωνι
ἀρκεῖ τοι καλάμας αὐλὸν ποππύσδεν ἔχοντι;

Lacon.

τάν μοι ἔδωκε Λύκων, ὦ 'λεύθερε. τὶν δὲ τὸ ποῖον
Λάκων ἐκκλέψας ποκ' ἔβα νάκος; εἰπέ, Κομάτα·
οὐδὲ γὰρ Εὐμάρᾳ τῷ δεσπότᾳ ἦς τοι ἐνεύδεν.

Comatas.

τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσε
ταῖς Νύμφαις τὰν αἶγα· τὺ δ', ὦ κακέ, καὶ τόκ' ἐτάκευ
βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.

Lacon.

οὐ μάν, οὐ τὸν Πᾶνα τὸν ἄκτιον, οὔ σέ γε Λάκων
τὰν βαίταν ἀπέδυσ' ὁ Καλαίθιδος· ἢ κατὰ τήνας
τᾶς πέτρας, ὦ 'νθρωπε, μανεὶς ἐς Κρᾶθιν ἁλοίμαν.

Comatas.

οὐ μάν, οὐ ταύτας τὰς λιμνάδας, ὦ 'γαθέ, Νύμφας,
αἴτε μοι ἵλαοί τε καὶ εὐμενέες τελέθοιεν,
οὔ τευ τὰν σύριγγα λαθὼν ἔκλεψε Κομάτας.

Lacon.

αἴ τοι πιστεύσαιμι, τὰ Δάφνιδος ἄλγε' ἀροίμαν.
ἀλλ' οὖν αἴκα λῇς ἔριφον θέμεν, ἐντὶ μὲν οὐδὲν
ἱερόν, ἀλλ' ἄγε τοι διαείσομαι, ἔστε κ' ἀπείπῃς.

Comatas.

ὗς ποτ' 'Αθαναίαν ἔριν ἤρισεν. ἠνίδε κεῖται
ὤριφος· ἀλλ' ἄγε, καὶ τὺ τὸν εὔβοτον ἀμνὸν ἔρειδε.

Lacon.

καὶ πῶς, ὦ κιναδεῦ, τάδε γ' ἔσσεται ἐξ ἴσου ἄμμιν;
τίς τρίχας ἀντ' ἐρίων ἐποκίξατο; τίς δέ, παρεύσας
αἰγὸς πρωτοτόκοιο, κακὰν κύνα δήλετ' ἀμέλγειν;

Comatas.

ὅστις νικασεῖν τὸν πλατίον, ὡς τύ, πεποίθει
σφὰξ βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ οὔ τοι
ὤριφος ἰσοπαλής· τυῒδ' ὁ τράγος, οὗτος, ἔρισδε.

Lacon.

μὴ σπεῦδ'· οὐ γάρ τοι πυρὶ θάλπεαι· ἅδιον ᾀσῇ
τᾷδ' ὑπὸ τὰν κότινον καὶ τἄλσεα ταῦτα καθίξας.
ψυχρὸν ὕδωρ τηνεῖ καταλείβεται· ὧδε πεφύκει
ποία, χἁ στιβὰς ἅδε, καὶ ἀκρίδες ὧδε λαλεῦντι.

Comatas.

ἀλλ' οὔ τι σπεύδω· μέγα δ' ἄχθομαι, εἰ τύ με τολμῇς
ὄμμασι τοῖς ὀρθοῖσι ποτιβλέπεν, ὅν ποκ' ἐόντα
παῖδ' ἔτ' ἐγὼν ἐδίδασκον· ἴδ' ἁ χάρις ἐς τί ποθέρπει.
θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὥς τυ φάγωντι.

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Comatas.

οὐχ ἑρψῶ τηνεῖ· τουτεῖ δρύες, ὧδε κύπειρος,
ὧδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι·
ἔνθ' ὕδατος ψυχρῶ κρᾶναι δύο· ταὶ δ' ἐπὶ δένδρων
ὄρνιχες λαλαγεῦντι· καὶ ἁ σκιὰ οὐδὲν ὁμοία
τᾷ παρὰ τίν· βάλλει δὲ καὶ ἁ πίτυς ὑψόθε κώνους.

Lacon.

ἦ μὰν ἀρνακίδας τε καὶ εἴρια τᾷδε πατησεῖς,
αἴκ' ἔνθῃς, ὕπνω μαλακώτερα· ταὶ δὲ τραγεῖαι
ταὶ παρὰ τὶν ὄσδοντι κακώτερον, ἦ τύ περ ὄσδεις.
στασῶ δὲ κρητῆρα μέγαν λευκοῖο γάλακτος
ταῖς Νύμφαις· στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίω.

Comatas.

αἰ δέ κε καὶ τὺ μόλῃς, ἁπαλὰν πτέριν ὧδε πατησεῖς,
καὶ γλάχων' ἀνθεῦσαν· ὑπεσσεῖται δὲ χιμαιρᾶν
δέρματα, τῶν παρὰ τὶν μαλακώτερα πολλάκις ἀρνῶν.
στασῶ δ' ὀκτὼ μὲν γαυλὼς τῷ Πανὶ γάλακτος,
ὀκτὼ δὲ σκαφίδας μέλιτος πλέα κηρί' ἐχοίσας.

Lacon.

αὐτόθε μοι ποτέρισδε, καὶ αὐτόθε βωκολιάσδευ.
τὰν σαυτῶ πατέων, ἔχε τὰς δρύας· ἀλλὰ τίς ἄμμε
τίς κρινεῖ; αἴθ' ἔνθοι ποθ' ὁ βωκόλος ὧδε Λυκώπας.

Comatas.

οὐδὲν ἐγὼ τήνω ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα,
αἰ λῇς, τὸν δρυτόμον βωστρήσομες, ὃς τὰς ἐρείκας
τήνας τὰς παρὰ τὶν ξυλοχίσδεται· ἐντὶ δὲ Μόρσων.

Lacon.

βωστρέωμες.

Comatas.

τὺ κάλει νιν.

Lacon.

ἴθ', ὦ ξένε, μικκὸν ἄκουσον
τεῖδ' ἐνθών. ἄμμες γὰρ ἐρίσδομες, ὅστις ἀρείων
βωκολιαστάς ἐντι. τὺ δ', ὦ 'γαθέ, μήτ' ἐμέ, Μόρσων,
ἐν χάριτι κρίνῃς, μήτ' ὦν τύ γα τοῦτον ὀνάσς.

Comatas.

ναί, ποτὶ τᾶν Νυμφᾶν, Μόρσων φίλε, μήτε Κομάτᾳ
τὸ πλέον ἰθύνῃς, μήτ' ὦν τύ γα τῷδε χαρίξῃ.
ἅδε τοι ἁ ποίμνα τῶ Θουρίω ἐντὶ Σιβύρτα·
Εὐμάρα δὲ τὰς αἶγας ὁρῇς, φίλε, τῶ Συβαρίτα.

Lacon.

μή τύ τις ἠρώτη, ποττῶ Διός, αἴτε Σιβύρτα,
αἴτ' ἐμόν ἐντι, κάκιστε, τὸ ποίμνιον; ὡς λάλος ἐσσί.

Comatas.

βέντισθ' οὗτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορεύω,
κοὐδὲν καυχέομαι· τὺ δ' ἄγαν φιλοκέρτομος ἐσσί.

Lacon.

εἶα λέγ', εἴ τι λέγεις· καὶ τὸν ξένον ἐς πόλιν αὖθις
ζῶντ' ἄφες· ὦ Παιάν, ἦ στωμύλος ἦσθα, Κομάτα.

Comatas.

ταὶ Μῶσαί με φιλεῦντι πολὺ πλέον ἢ τὸν ἀοιδὸν
Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πράν ποκ' ἔθυσα.

Lacon.

καὶ γὰρ ἔμ' Ὡπόλλων φιλέει μέγα· καὶ καλὸν αὐτῷ
κριὸν ἐγὼ βόσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφέρπει.

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Comatas.

σίττ' ἀπὸ τᾶς κοτίνω, ταὶ μηκάδες· ὧδε νέμεσθε,
ὡς τὸ κάταντες τοῦτο γεώλοφον, αἵ τε μυρῖκαι.

Lacon.

οὐκ ἀπὸ τᾶς δρυὸς οὗτος ὁ Κώναρος, ἅ τε Κυναίθα,
τουτεῖ βοσκησεῖσθε ποτ' ἀντολάς, ὡς ὁ Φάλαρος;

Comatas.

ἐντὶ δέ μοι γαυλὸς κυπαρίσσινος, ἐντὶ δὲ κρητήρ,
ἔργον Πραξιτέλευς· τᾷ παιδὶ δὲ ταῦτα φυλάσσω.

Lacon.

χ' ἁμῖν ἐντὶ κύων φιλοποίμνιος, ὃς λύκος ἄγχει·
ὃν τῷ παιδὶ δίδωμι, τὰ θηρία πάντα διώκεν.

Comatas.

ἀκρίδες, αἳ τὸν φραγμὸν ὑπερπηδῆτε τὸν ἁμόν,
μή μευ λωβάσησθε τὰς ἀμπέλος· ἐντὶ γὰρ ἁβαί.

Lacon.

τοὶ τέττιγες, ὁρῆτε, τὸν αἰπόλον ὡς ἐρεθίσδω·
οὕτω κ' ὔμμες θὴν ἐρεθίσδετε τὼς καλαμευτάς.

Comatas.

μισέω τὰς δασυκέρκος ἀλώπεκας, αἳ τὰ Μίκωνος
αἰεὶ φοιτῶσαι τὰ ποθέσπερα ῥαγίζοντι.

Lacon.

καὶ γὰρ ἐγὼ μισέω τὼς κανθάρος, οἵ, τὰ Φιλώνδα
σῦκα κατατρώγοντες, ὑπηνέμιοι ποτέονται.

*　　*　　*　　*　　*　　*

Comatas.

ἤδη τις, Μόρσων, πικραίνεται· οὐχὶ παρῄσθευ;
σκίλλας ἰὼν γραίας ἀπὸ σάματος αὐτίκα τίλλοις.

Lacon.

κἠγὼ μὲν κνίσδω, Μόρσων, τινά· καὶ τὺ δὲ λεύσσεις.
ἐνθὼν τὰν κυκλάμινον ὄρυσσέ νυν ἐς νὸν Ἄλεντα.

Comatas.

Ἱμέρα ἀνθ' ὕδατος ῥείτω γάλα, καὶ τὺ δέ, Κρᾶθι,
οἴνῳ πορφύροις, τὰ δέ τοι σία καρπὸν ἐνείκαι.

Lacon.

ῥείτω χἀ Συβαρῖτις ἐμὶν μέλι· καὶ τὸ πότορθρον
ἁ παῖς ἀνθ' ὕδατος τᾷ κάλπιδι κηρία βάψαι.

Comatas.

ταὶ μὲν ἐμαὶ κύτισόν τε καὶ αἴγιλον αἶγες ἔδοντι,
καὶ σχῖνον πατέοντι, καὶ ἐν κομάροισι κέχυνται.

Lacon.

ταῖσι δ' ἐμαῖς ὀΐεσσι πάρεστι μὲν ἁ μελίτεια
φέρβεσθαι, πολλὸς δὲ καὶ ὡς ῥόδα κίσθος ἐπανθεῖ.

*   *   *   *   *   *

Comatas.

οὐ θεμιτόν, Λάκων, ποτ' ἀηδόνα κίσσας ἐρίσδεν,
οὐδ' ἔποπας κύκνοισι· τὺ δ', ὦ τάλαν, ἐσσὶ φιλεχθής.

Morson.

παύσασθαι κέλομαι τὸν ποιμένα. τὶν δέ, Κομάτα,
δωρεῖται Μόρσων τὰν ἀμνίδα· καὶ τὺ δὲ θύ ας
ταῖς Νύμφαις, Μόρσωνι καλὸν κρέας αὐτίκα πέμψον.

Comatas.

πεμψῶ, ναὶ τὸν Πᾶνα. φριμάσσεο πᾶσα τραγίσκων
νῦν ἀγέλα· κἠγὼν γὰρ ἴδ' ὡς μέγα τοῦτο καχαξῶ
καττῶ Λάκωνος τῶ ποιμένος, ὅττι ποκ' ἤδη
ἀνυσάμαν τὰν ἀμνόν· ἐς οὐρανὸν ὔμμιν ἀλεῦμαι.
αἶγες ἐμαὶ θαρσεῖτε κερουχίδες· αὔριον ὔμμε
πάσας ἐγὼ λουσῶ Συβαρίτιδος ἔνδοθι κράνας.

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IDYLL VI.

Daphnis and Damoetas.

Δαμοίτας καὶ Δάφνις ὁ βωκόλος εἰς ἕνα χῶρον
τὰν ἀγέλαν ποκ', Ἄρατε, συνάγαγον· ἦς δ' ὁ μὲν αὐτῶν
πυρρός, ὁ δ' ἡμιγένειος· ἐπὶ κράναν δέ τιν' ἄμφω
ἑσδόμενοι θέρεος μέσῳ ἄματι τοιάδ' ἄειδον.
[πρᾶτος δ' ἄρξατο Δάφνις, ἐπεὶ καὶ πρᾶτος ἔρισδεν·]

Daphnis.

βάλλει τοι, Πολύφαμε, τὸ ποίμνιον ἁ Γαλάτεια
μάλοισιν, δυσέρωτα τὸν αἰπόλον ἄνδρα καλεῦσα·
καὶ τύ νιν οὐ ποθόρησθα τάλαν, τάλαν, ἀλλὰ κάθησαι
ἁδέα συρίσδων. πάλιν ἅδ', ἴδε, τὰν κύνα βάλλει,
ἅ τοι τᾶν οἴων ἕπεται σκοπός· ἁ δὲ βαΰσδει
εἰς ἅλα δερκομένα· τὰ δέ νιν καλὰ κύματα φαίνει
ἅσυχα καχλάζοντος ἐπ' αἰγιαλοῖο θεοίσᾳ.
φράζεο, μὴ τᾶς παιδὸς ἐπὶ κνάμαισιν ὀρούσῃ
ἐξ ἁλὸς ἐρχομένας, κατὰ δὲ χρόα καλὸν ἀμύξῃ.
ἁ δὲ καὶ αὐτόθε τοι διαθρύπτεται, ὡς ἀπ' ἀκάνθας
ταὶ καπυραὶ χαῖται, τὸ καλὸν θέρος ἁνίκα φρύγει·
καὶ φεύγει φιλέοντα, καὶ οὐ φιλέοντα διώκει·
καὶ τὸν ἀπὸ γραμμᾶς κινεῖ λίθον· ἦ γὰρ ἔρωτι
πολλάκις, ὦ Πολύφαμε, τὰ μὴ καλὰ καλὰ πέφανται.
[τῷ δ' ἔπι Δαμοίτας ἀνεβάλλετο καλὸν ἀείδεν·]

Damoetas.

εἶδον, ναὶ τὸν Πᾶνα, τὸ ποίμνιον ἀνίκ' ἔβαλλε,
κοὔ μ' ἔλαθ', οὐ τὸν ἐμὸν τὸν ἕνα γλυκύν, ᾧ ποθορῷμι
ἐς τέλος· αὐτὰρ ὁ μάντις ὁ Τήλεμος, ἔχθρ' ἀγορεύων,
ἐχθρὰ φέροιτο ποτ' οἶκον, ὅπως τεκέεσσι φυλάξῃ.
ἀλλὰ καὶ αὐτὸς ἐγὼ κνίσδων πάλιν οὐ ποθόρημι,
ἀλλ' ἄλλαν τινὰ φαμὶ γυναῖκ' ἔχεν· ἁ δ' ἀίοισα
ζαλοῖ μ', ὦ Παιάν, καὶ τάκεται· ἐκ δὲ θαλάσσας
οἰστρεῖ παπταίνοισα ποτ' ἄντρα τε καὶ ποτὶ ποίμνας.
σίξα δ' ὑλακτεῖν νιν καὶ τᾷ κυνί· καὶ γάρ, ὅκ' ἤρων
αὐτᾶς, ἐκνυζᾶτο ποτ' ἰσχία ῥύγχος ἔχοισα.
ταῦτα δ' ἴσως ἐσορεῦσα ποιεῦντά με πολλάκι πεμψεῖ
ἄγγελον. αὐτὰρ ἐγὼ κλαξῶ θύρας, ἔστε κ' ὀμόσσῃ
αὐτά μοι στορέσειν καλὰ δέμνια τᾶσδ' ἐπὶ νάσω.
καὶ γάρ θην οὐδ' εἶδος ἔχω κακόν, ὥς με λέγοντι.
ἦ γὰρ πρὰν ἐς πόντον ἐσέβλεπον, (ἦς δὲ γαλάνα)
καὶ καλὰ μὲν τὰ γένεια, καλὰ δ' ἐμὶν ἁ μία κώρα
(ὡς παρ' ἐμὶν κέκριται) κατεφαίνετο· τῶν δέ τ' ὀδόντων
λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο.
ὡς μὴ βασκανθῶ δέ, τρὶς εἰς ἐμὸν ἔπτυσα κόλπον.
ταῦτα γὰρ ἁ γραία με Κοτυτταρὶς ἐξεδίδαξεν.

τόσσ' εἰπὼν τὸν Δάφνιν ὁ Δαμοίτας ἐφίλασε·
χὼ μὲν τῷ σύριγγ', ὁ δὲ τῷ καλὸν αὐλὸν ἔδωκεν.
αὔλει Δαμοίτας, σύρισδε δὲ Δάφνις ὁ βώτας·
ὠρχεῦντ' ἐν μαλακᾷ ταὶ πόρτιες αὐτίκα ποίᾳ·
νίκη μὰν οὔδαλλος, ἀνάσσατοι δ' ἐγένοντο.

IDYLL VII.

Simichidas and Lycidas.

Ἦς χρόνος ἁνίκ' ἐγώ τε καὶ Εὔκριτος ἐς τὸν Ἄλεντα
εἵρπομες ἐκ πόλιος· σὺν δὲ τρίτος ἄμμιν Ἀμύντας·
τᾷ Δηοῖ γὰρ ἔτευχε θαλύσια καὶ Φρασίδαμος
κἀντιγένης, δύο τέκνα Λυκώπεος· εἴ τί περ ἐσθλὸν
χαῶν τῶν ἐπάνωθεν, ἀπὸ Κλυτίας δὲ καὶ αὐτῶ
Χάλκωνος, Βούρινναν ὃς ἐκ ποδὸς ἄνυσε κράναν,
εὖ ἐνερεισάμενος πέτρᾳ γόνυ· ταὶ δὲ παρ' αὐτὰν
αἴγειροι πτελέαι τε ἐΰσκιον ἄλσος ὕφαινον,
χλωροῖσιν πετάλοισι κατηρεφέες κομόωσαι.
κοὔπω τὰν μεσάταν ὁδὸν ἄνομες, οὐδὲ τὸ σᾶμα
ἁμῖν τῶ Βρασίλα κατεφαίνετο· καί τιν' ὁδίταν
ἐσθλὸν σὺν Μοίσαισι Κυδωνικὸν εὕρομες ἄνδρα,
ὤνομα μὲν Λυκίδαν, ἦς δ' αἰπόλος· οὐδέ κε τίς μιν
ἠγνοίησεν ἰδών, ἐπεὶ αἰπόλῳ ἔξοχ' ἐῴκει.
ἐκ μὲν γὰρ λασίοιο δασύτριχος εἶχε τράγοιο
κνακὸν δέρμ' ὤμοισι, νέας ταμίσοιο ποτόσδον·
ἀμφὶ δέ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος
ζωστῆρι πλακερῷ· ῥοικὰν δ' ἔχεν ἀγριελαίω
δεξιτερᾷ κορύναν, καί μ' ἀτρέμας εἶπε σεσαρὼς
ὄμματι μειδιόωντι, γέλως δέ οἱ εἴχετο χείλευς·
  Σιμιχίδα, πᾷ δὴ τὸ μεσαμέριον πόδας ἕλκεις,

ἀνίκα δὴ καὶ σαῦρος ἐφ' αἱμασιαῖσι καθεύδει,
οὐδ' ἐπιτυμβίδιοι κορυδαλλίδες ἠλαίνοντι;
ἦ μετὰ δαῖτα κλητὸς ἐπείγεαι; ἤ τινος ἀστῶν
λανὸν ἐπιθρώσκεις; ὥς τεῦ ποσὶ νισσομένοιο
πᾶσα λίθος πταίοισα ποτ' ἀρβυλίδεσσιν ἀείδει.
τὸν δ' ἐγὼ ἀμείφθην· Λυκίδα φίλε, φαντὶ τὺ πάντες
συρίκταν ἔμεναι μέγ' ὑπείροχον ἔν τε νομεῦσιν
ἔν τ' ἀμητήρεσσι· τὸ δὴ μάλα θυμὸν ἰαίνει
ἁμέτερον· καί τοι, κατ' ἐμὸν νόον, ἰσοφαρίσδεν
ἔλπομαι· ἁ δ' ὁδὸς ἅδε Θαλυσίας. ἦ γὰρ ἑταῖροι
ἀνέρες εὐπέπλῳ Δαμάτερι δαῖτα τελεῦντι,
ὄλβω ἀπαρχόμενοι· μάλα γάρ σφισι πίονι μέτρῳ
ἁ δαίμων εὔκριθον ἀνεπλήρωσεν ἀλωάν.
ἀλλ' ἄγε δή, (ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἀώς)
βωκολιασδώμεσθα· τάχ' ὥτερος ἄλλον ὀνασεῖ.
καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κἠμὲ λέγοντι
πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυπειθής,
οὐ Δᾶν· οὐ γάρ πω, κατ' ἐμὸν νόον, οὔτε τὸν ἐσθλὸν
Σικελίδαν νίκημι τὸν ἐκ Σάμω, οὔτε Φιλητᾶν,
ἀείδων, βάτραχος δὲ ποτ' ἀκρίδας ὥς τις ἐρίσδω.
ὣς ἐφάμαν ἐπίταδες· ὁ δ' αἰπόλος, ἁδὺ γελάξας,
τάν τοι, ἔφα, κορύναν δωρύττομαι, οὕνεκεν ἐσσὶ
πᾶν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔρνος.
ὥς μοι καὶ τέκτων μέγ' ἀπέχθεται, ὅστις ἐρευνῇ
ἶσον ὄρευς κορυφᾷ τελέσαι δόμον Ὠρομέδοντος,
καὶ Μοισᾶν ὄρνιχες, ὅσοι, ποτὶ Χῖον ἀοιδὸν
ἀντία κοκκύζοντες, ἐτώσια μοχθίζοντι.
ἀλλ' ἄγε, βωκολικᾶς ταχέως ἀρχώμεθ' ἀοιδᾶς,
Σιμιχίδα· κἠγὼ μέν, ὅρη φίλος, εἴ τοι ἀρέσκει
τοῦθ' ὅ, τι πρὰν ἐν ὄρει τὸ μελύδριον ἐξεπόνασα.

ἔσσεται Ἀγεάνακτι καλὸς πλόος ἐς Μιτυλάναν,
χὤταν ἐφ' ἑσπερίοις ἐρίφοις νότος ὑγρὰ διώκῃ
κύματα, χὠρίων ὅτ' ἐπ' Ὠκεανῷ πόδας ἴσχῃ,
αἴκεν τὸν Λυκίδαν ὀπτεύμενον ἐξ Ἀφροδίτας
ῥύσηται· θερμὸς γὰρ ἔρως αὐτῶ με καταίθει·
χἀλκυόνες στορεσεῦντι τὰ κύματα, τάν τε θάλασσαν,
τόν τε νότον, τόν τ' εὖρον, ὃς ἔσχατα φυκία κινεῖ·
ἁλκυόνες, γλαυκαῖς Νηρηίσι ταί τε μάλιστα
ὀρνίχων ἐφίλαθεν, ὅσαις τέ περ ἐξ ἁλὸς ἄγρα.
Ἀγεάνακτι πλόον διζημένῳ ἐς Μιτυλάναν
ὥρια πάντα γένοιτο, καὶ εὔπλοον ὅρμον ἵκοιτο.
κἠγὼ τῆνο κατ' ἆμαρ ἀνήθινον ἢ ῥοδόεντα
ἢ καὶ λευκοΐων στέφανον περὶ κρατὶ φυλάσσων
τὸν πτελεατικὸν οἶνον ἀπὸ κρητῆρος ἀφυξῶ,
πὰρ πυρὶ κεκλιμένος· κύαμον δέ τις ἐν πυρὶ φρυξεῖ,
χ' ἁ στιβὰς ἐσσεῖται πεπυκασμένα ἔστ' ἐπὶ πᾶχυν
κνύζᾳ τ' ἀσφοδέλῳ τε πολυγνάμπτῳ τε σελίνῳ.
καὶ πίομαι μαλακῶς, μεμναμένος Ἀγεάνακτος,
αὐταῖς ἐν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρείδων.
αὐλησεῦντι δέ μοι δύο ποιμένες· εἷς μέν, Ἀχαρνεύς·
εἷς δέ, Λυκωπίτας· ὁ δὲ Τίτυρος ἐγγύθεν ᾀσεῖ,
ὥς ποκα τᾶς Ξενέας ἠράσσατο Δάφνις ὁ βώτας,
χ' ὡς ὄρος ἀμφεδονεῖτο, καὶ ὡς δρύες αὐτὸν ἐθρήνευν,
Ἱμέρα αἵτε φύοντι παρ' ὄχθαισιν ποταμοῖο,
εὖτε χιὼν ὥς τις κατετάκετο μακρὸν ὑφ' Αἷμον,
ἢ Ἄθω, ἢ Ῥοδόπαν, ἢ Καύκασον ἐσχατόωντα.
ᾀσεῖ δ', ὥς ποκ' ἔδεκτο τὸν αἰπόλον εὐρέα λάρναξ
ζωὸν ἐόντα, κακαῖσιν ἀτασθαλίαισιν ἄνακτος·
ὥς τέ νιν αἱ σιμαὶ λειμωνόθε φέρβον ἰοῖσαι
κέδρον ἐς ἁδεῖαν μαλακοῖς ἄνθεσσι μέλισσαι,

οὕνεκά οἱ γλυκὺ Μοῖσα κατὰ στόματος χέε νέκταρ.
ὦ μακαριστὲ Κομάτα, τὺ θὴν τάδε τερπνὰ πεπόνθεις,
καὶ τὺ κατεκλάσθης ἐς λάρνακα, καὶ τύ, μελισσᾶν
κηρία φερβόμενος, ἔτος ὥριον ἐξεπόνασας.
αἴθ' ἐπ' ἐμεῦ ζωοῖς ἐναρίθμιος ὤφελες ἦμεν,
ὥς τοι ἐγὼν ἐνόμευον ἀν' ὤρεα τὰς καλὰς αἶγας,
φωνᾶς εἰσαΐων· τὺ δ' ὑπὸ δρυσὶν ἢ ὑπὸ πεύκαις
ἁδὺ μελισδόμενος κατακέκλισο, θεῖε Κομάτα.
* * * * * *

χὠ μέν, ἀποκλίνας ἐπ' ἀριστερά, τὰν ἐπὶ Πύξας
εἷρφ' ὁδόν· αὐτὰρ ἐγώ τε καὶ Εὔκριτος ἐς Φρασιδάμω
στραφθέντες, χὠ καλὸς Ἀμύντιχος, ἔν τε βαθείαις
ἁδείας σχίνοιο χαμευνίσιν ἐκλίνθημες,
ἔν τε νεοτμάτοισι γεγαθότες οἰναρέοισι.
πολλαὶ δ' ἄμμιν ὕπερθε κατὰ κρατὸς δονέοντο
αἴγειροι πτελέαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ
Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυσδε.
τοὶ δὲ ποτὶ σκιεραῖς ὀροδαμνίσιν αἰθαλίωνες
τέττιγες λαλαγεῦντες ἔχον πόνον· ἁ δ' ὀλολυγὼν
τηλόθεν ἐν πυκινῇσι βάτων τρύζεσκεν ἀκάνθαις.
ἄειδον κόρυδοι καὶ ἀκανθίδες, ἔστενε τρυγών·
πωτῶντο ξουθαὶ περὶ πίδακας ἀμφὶ μέλισσαι.
πάντ' ὦσδεν θέρεος μάλα πίονος, ὦσδε δ' ὀπώρας.
ὄχναι μὲν πὰρ ποσσί, παρὰ πλευρῇσι δὲ μᾶλα
δαψιλέως ἁμῖν ἐκυλίνδετο· τοὶ δ' ἐκέχυντο
ὄρπακες βραβύλοισι καταβρίθοντες ἔρασδε·
τετράενες δὲ πίθων ἀπελύετο κρατὸς ἄλειφαρ.
Νύμφαι Κασταλίδες Παρνάσιον αἶπος ἔχοισαι,
ἆρά γέ πᾳ τοιόνδε Φόλω κατὰ λάϊνον ἄντρον
κρητῆρ' Ἡρακλῆϊ γέρων ἐστάσατο Χείρων;

ἆρά γέ πα τῆνον τὸν ποιμένα τὸν ποτ' Ἀνάπῳ
τὸν κρατερὸν Πολύφαμον, ὃς ὤρεσι νᾶας ἔβαλλε,
τοῖον νέκταρ ἔπεισε κατ' αὔλια ποσσὶ χορεῦσαι,
οἷον δὴ τόκα πῶμα διεκρανώσατε, Νύμφαι,
βωμῷ πὰρ Δάματρος ἀλωάδος; ἇς ἐπὶ σωρῷ
αὖτις ἐγὼ πάξαιμι μέγα πτύον· ἁ δὲ γελάσσαι,
δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχοισα.

IDYLL VIII.

Daphnis and Menalcas.

Δάφνιδι τῷ χαρίεντι συνήντετο βωκολέοντι
μᾶλα νέμων, ὡς φαντί, κατ᾽ ὤρεα μακρὰ Μενάλκας·
ἄμφω τώγ᾽ ἤτην πυρροτρίχω, ἄμφω ἀνάβω,
ἄμφω συρίσδεν δεδαημένω, ἄμφω ἀείδεν.
πρᾶτος δ᾽ ὦν ποτὶ Δάφνιν ἰδὼν ἀγόρευε Μενάλκας·

Menalcas.

μυκητᾶν ἐπίουρε βοῶν Δάφνι, λῇς μοι ἀεῖσαι;
φαμί τυ νικασεῖν ὅσσον θέλω αὐτὸς ἀείδων.
τὸν δ᾽ ἄρα χὠ Δάφνις τοιῷδ᾽ ἀπαμείβετο μύθῳ·

Daphnis.

ποιμὰν εἰροπόκων ὀΐων, συρικτὰ Μενάλκα,
οὔποτε νικασεῖς μ᾽, οὐδ᾽ εἴτι πάθοις τύ γ᾽ ἀείδων.

Menalcas.

χρῄσδεις ὦν ἐσιδεῖν, χρῄσδεις καταθεῖναι ἄεθλον;

Daphnis.

χρῄσδω τοῦτ᾽ ἐσιδεῖν, χρῄσδω καταθεῖναι ἄεθλον.

Menalcas.

ἀλλὰ τί θησεύμεσθ᾽, ὅ κεν ἁμῖν ἄρκιον εἴη;

Daphnis.

μόσχον ἐγὼ θησῶ· τὺ δὲ θές ἰσομάτορα ἀμνόν.

Menalcas.

οὐ θησῶ ποκα ἀμνόν, ἐπεὶ χαλεπός θ' ὁ πατήρ μευ
χ' ἁ μάτηρ· τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῦντι.

Daphnis.

ἀλλὰ τί μὰν θησεῖς; τί δὲ τὸ πλέον ἑξεῖ ὁ νικῶν;

Menalcas.

σύριγγ', ἂν ἐποίησα, καλὰν ἔχω ἐννεάφωνον,
λευκὸν καρὸν ἔχοισαν, ἶσον κάτω, ἶσον ἄνωθεν·
ταύταν κατθείην· τὰ δὲ τῶ πατρὸς οὐ καταθησῶ.

Daphnis.

ἦ μάν τοι κἠγὼ σύριγγ' ἔχω ἐννεάφωνον,
λευκὸν καρὸν ἔχοισαν, ἶσον κάτω, ἶσον ἄνωθεν.
πρώαν νιν συνέπαξ'· ἔτι καὶ τὸν δάκτυλον ἀλγῶ
τοῦτον, ἐπεὶ κάλαμός γε διασχισθεὶς διέτμαξεν.
ἀλλὰ τίς ἄμμε κρινεῖ; τίς ἐπάκοος ἔσσεται ἁμέων;

Menalcas.

τῆνόν πως ἐνταῦθα τὸν αἰπόλον ἦν καλέσωμες,
ᾧ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φαλαρὸς ὑλακτεῖ.
χ' οἱ μὲν παῖδες ἄϋσαν, ὁ δ' αἰπόλος ἦνθ' ἐπακούσας·
χ' οἱ μὲν παῖδες ἄειδον, ὁ δ' αἰπόλος ἤθελε κρῖναι.
[πρᾶτος δ' ὦν ἄειδε λαχὼν ἰϋκτὰ Μενάλκας·
εἶτα δ' ἀμοιβαίην ὑπελάμβανε Δάφνις ἀοιδὰν
βωκολικάν. οὕτω δὲ Μενάλκας ἄρξατο πρᾶτος·]

Menalcas.

ἄγκεα καὶ ποταμοί, θεῖον γένος, αἴ τι Μενάλκας
πᾷ ποχ' ὁ συρικτὰς προσφιλὲς ᾆσε μέλος,
βόσκοιτ' ἐκ ψυχᾶς τὰς ἀμνίδας· ἢν δέ ποκ' ἔνθῃ
Δάφνις ἔχων δαμάλας, μηδὲν ἔλασσον ἔχοι.

Daphnis.

κρᾶναι καὶ βοτάναι, γλυκερὸν φυτόν, αἴπερ ὁμοῖον
μουσίσδει Δάφνις ταῖσιν ἀηδονίσι,

τοῦτο τὸ βωκόλιον πιαίνετε· κῆν τι Μενάλκας
τεῖδ' ἀγάγῃ, χαίρων ἄφθονα πάντα νέμοι.

Menalcas.

ἔνθ' ὄϊς, ἔνθ' αἶγες διδυματόκοι, ἔνθα μέλισσαι
σμάνεα πληροῦσιν, χαἰ δρύες ὑψίτεραι,
ἔνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἰ δ' ἂν ἀφέρπῃ,
χὠ ποιμὰν ξηρὸς τηνόθι χ' αἱ βοτάναι.

Daphnis.

παντᾶ ἔαρ, παντᾶ δὲ νομοί, παντᾶ δὲ γάλακτος
οὔθατα πλήθουσιν, καὶ τὰ νέα τρέφεται,
ἔνθα καλὰ Ναῒς ἐπινίσσεται· αἰ δ' ἂν ἀφέρπῃ,
χὠ τὰς βῶς βόσκων χ' αἱ βόες αὐότεραι.

Menalcas.

ὦ τράγε, τᾶν λευκᾶν αἰγᾶν ἄνερ, ὦ βάθος ὕλας
μυρίον—ὦ σιμαὶ δεῦτ' ἐφ' ὕδωρ ἔριφοι—
ἐν τήνῳ γὰρ τῆνος, ἴθ' ὦ κόλε, καὶ λέγε· Μίλων,
ὁ Πρωτεὺς φῶκας, καὶ θεὸς ὤν, ἔνεμε.
μή μοι γᾶν Πέλοπος, μή μοι χρύσεια τάλαντα
εἴη ἔχεν, μηδὲ πρόσθε θέειν ἀνέμων·
ἀλλ' ὑπὸ τᾷ πέτρᾳ τᾷδ' ᾄσομαι ἀγκὰς ἔχων τυ,
σύννομα μᾶλ' ἐσορῶν τὰν Σικελὰν ἐς ἅλα.

Daphnis.

δένδρεσι μὲν χειμὼν φοβερὸν κακόν, ὕδασι δ' αὐχμός,
ὄρνισιν δ' ὕσπλαγξ, ἀγροτέροις δὲ λίνα·
ἀνδρὶ δὲ παρθενικᾶς ἁπαλᾶς πόθος. ὦ πάτερ, ὦ Ζεῦ,
οὐ μόνος ἠράσθην· καὶ τὺ γυναικοφίλας.

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ταῦτα μὲν ὦν δι' ἀμοιβαίων οἱ παῖδες ἄεισαν.
τὰν πυμάταν δ' ᾠδὰν οὕτως ἐξᾶρχε Μενάλκας·

Menalcas.

Φείδευ τᾶν ἐρίφων, φείδευ, λύκε, τῶν τοκάδων μευ,
μηδ' ἀδίκει μ', ὅτι μικκὸς ἐὼν πολλαῖσιν ὁμαρτέω.
ὦ Λάμπουρε κύων, οὕτω βαθὺς ὕπνος ἔχει τυ;
οὐ χρὴ κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.
ταὶ δ' ὄϊες, μηδ' ὕμμες ὀκνεῖθ' ἁπαλᾶς κορέσασθαι
ποίας· οὔτι καμεῖσθ', ὄκκα πάλιν ἅδε φύηται·
σίττα νέμεσθε, νέμεσθε· τὰ δ' οὔθατα πλήσατε πᾶσαι,
ὡς τὸ μὲν ὥρνες ἔχωντι, τὸ δ' ἐς ταλάρως ἀπόθωμαι.
[δεύτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ' ἀείδειν·]

Daphnis.

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Menalcas.

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Daphnis.

κἠμὲ γὰρ ἐκ τὤντρω σύνοφρυς κόρα ἐχθὲς ἰδοῖσα
τὰς δαμάλας παρελεῦντα, καλὸν καλὸν ἦμες ἔφασκεν·
οὐ μὰν οὐδὲ λόγων ἐκρίθην ἄπο τὸν πικρὸν αὐτᾷ,
ἀλλὰ κάτω βλέψας τὰν ἁμετέραν ὁδὸν εἷρπον.
[ἁδεῖ' ἁ φωνὰ τᾶς πόρτιος, ἁδὺ τὸ πνεῦμα·
ἁδὺ δὲ χὠ μόσχος γαρύεται, ἁδὺ δὲ χ' ἁ βῶς,
ἁδὺ δὲ τῶ θέρεος παρ' ὕδωρ ῥέον αἰθριοκοιτῆν.
τᾷ δρυῒ ταὶ βάλανοι κόσμος, τᾷ μαλίδι μᾶλα·
τᾷ βοῒ δ' ἁ μόσχος, τῷ βωκόλῳ αἱ βόες αὐταί.]
ὣς οἱ παῖδες ἄεισαν, ὁ κ' αἰπόλος ὧδ' ἀγόρευεν·

Aipolos.

ἁδύ τι τὸ στόμα τοι, καὶ ἐφίμερος, ὦ Δάφνι, φωνά·
κρέσσον μελπομένω τεῦ ἀκουέμεν ἢ μέλι λείχεν.
λάσδεο τὰς σύριγγας· ἐνίκησας γὰρ ἀείδων.

αἰ δέ τι λῇς με καὶ αὐτὸν ἅμ' αἰπολέοντα διδάξαι,
τήναν τὰν μιτύλαν δωσῶ τὰ δίδακτρά τοι αἶγα,
ἅτις ὑπὲρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ.
ὡς μὲν ὁ παῖς ἐχάρη, καὶ ἀνάλατο, καὶ πλατάγησε
νικήσας· οὕτως ἐπὶ ματέρα νεβρὸς ἅλοιτο.
ὡς δὲ 'κατεσμύχθη καὶ ἀνετράπετο φρένα λύπᾳ
ὥτερος· οὕτω κα νύμφα γαμεθεῖσ' ἀκάχοιτο.
κἠκ τούτω Δάφνις παρὰ ποιμέσι πρᾶτος ἔγεντο,
καὶ νύμφαν, ἄκρηβος ἐὼν ἔτι, Ναΐδα γᾶμεν.

IDYLL IX.

Daphnis and Menalcas.

Βωκολιάσδεο, Δάφνι· τὺ δ' ᾠδᾶς ἄρχεο πρᾶτος,
ᾠδᾶς ἄρχεο πρᾶτος, ἐφαψάσθω δὲ Μενάλκας,
μόσχως βωσὶν ὑφέντες, ὑπὸ στείραισι δὲ ταύρως.
χ' οἱ μὲν ἁμᾶ βόσκοιντο, καὶ ἐν φύλλοισι πλανῷντο,
μηδὲν ἀτιμαγελεῦντες· ἐμὶν δὲ τὺ βωκολιάσδευ
[ἔμπροθεν· ἄλλοθε δ' αὖτις ὑποκρίνοιτο Μενάλκας.]

Daphnis.

ἁδὺ μὲν ἁ μόσχος γαρύεται, ἁδὺ δὲ χἀ βῶς,
ἁδὺ δὲ χἀ σῦριγξ, χὠ βωκόλος· ἁδὺ δὲ κἠγών.
ἐντὶ δέ μοι παρ' ὕδωρ ψυχρὸν στιβάς· ἐν δὲ νένασται
λευκᾶν ἐκ δαμαλᾶν καλὰ δέρματα, τάς μοι ἁπάσας
λὶψ κόμαρον τρωγοίσας ἀπὸ σκοπιᾶς ἐτίναξε.
τῶ δὲ θέρευς φρύγοντος ἐγὼ τόσσον μελεδαίνω,
ὅσσον ἐρῶντε πατρὸς μύθων ἢ ματρὸς ἀκούειν.
οὕτω Δάφνις ἄεισεν ἐμίν· οὕτω δὲ Μενάλκας·

Menalcas.

Αἴτνα μᾶτερ ἐμά, κἠγὼ καλὸν ἄντρον ἐνοικέω
κοίλαις ἐν πέτραισιν· ἔχω δέ τοι ὅσσ' ἐν ὀνείρῳ
φαίνονται, πολλὰς μὲν ὄϊς, πολλὰς δὲ χιμαίρας·
ὧν μοι πρὸς κεφαλᾷ καὶ πὰρ ποσὶ κώεα κεῖνται.
ἐν πυρὶ δὲ δρυΐνῳ χορία ζέει, ἐν πυρὶ δ' αὖαι

φαγοὶ χειμαίνοντος· ἔχω δέ τοι οὐδ' ὅσον ὥραν
χείματος, ἢ νωδὸς καρύων, ἀμύλοιο παρόντος.
τοῖς μὲν ἐπεπλατάγησα, καὶ αὐτίκα δῶρον ἔδωκα,
Δάφνιδι μὲν κορύναν, τάν μοι πατρὸς ἔτραφεν ἀγρός,
αὐτοφυᾶ, τὰν οὐδ' ἂν ἴσως μωμάσατο τέκτων·
τήνῳ δὲ στρόμβω καλὸν ὄστρακον, οὗ κρέας αὐτὸς
σιτήθην, πέτραισιν ἐν Ἰκαρικαῖσι δοκεύσας,
πέντε ταμὼν πέντ' οὖσιν· ὁ δ' ἐγκαναχήσατο κόχλῳ.
βωκολικαὶ Μῶσαι, μάλα χαίρετε, φαίνετε δ' ᾠδάν,
τάν ποκ' ἐγὼ τήνοισι παρὼν ἄεισα νομεῦσι·
μήποτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγδόνα φύσω.
τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ,
ἴρηκες δ' ἴρηξιν· ἐμὶν δ' ἁ Μῶσα καὶ ᾠδά.
τᾶς μοι πᾶς εἴη πλεῖος δόμος· οὔτε γὰρ ὕπνος,
οὔτ' ἔαρ ἐξαπίνας γλυκερώτερον, οὔτε μελίσσαις
ἄνθεα, ὅσσον ἐμὶν Μῶσαι φίλαι· οὓς γὰρ ὁρεῦντι
γαθεῦσαι, τὼς δ' οὔτι ποτῷ δαλήσατο Κίρκα.

IDYLL X.

Battus and Milo.

Milo.

Ἐργατίνα βουκαῖε, τί νῦν, ᾠζυρέ, πεπόνθεις;
οὔτε τὸν ὄγμον ἄγειν ὀρθὸν δύνᾳ, ὡς τοπρὶν ἆγες,
οὔθ' ἅμα λαιοτομεῖς τῷ πλατίον, ἀλλ' ὑπολείπῃ,
ὥσπερ ὄϊς ποίμνας, τᾶς τὸν πόδα κάκτος ἔτυψεν.
ποῖός τις δείλαν τε καὶ ἐκ μέσω ἅματος ἐσσῇ,
ὃς νῦν ἀρχομένω τᾶς αὔλακος οὐκ ἀποτρώγεις;

Battus.

Μίλων ὀψαμᾶτα, πέτρας ἀπόκομμ' ἀτεράμνω,
οὐδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπεόντων;

Milo.

οὐδαμά. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτᾳ ἀνδρί;

Battus.

οὐδαμά νυν συνέβα τοι ἀγρυπνῆσαι δι' ἔρωτα;

Milo.

μηδέ γε συμβαίη· χαλεπὸν χορίω κύνα γεῦσαι.

Battus.

ἀλλ' ἐγώ, ὦ Μίλων, ἔραμαι σχεδὸν ἐνδεκαταῖος.

Milo.

ἐκ πίθω ἀντλεῖς δῆλον· ἐγὼ δ' ἔχω οὐδ' ἅλις ὄξος.

Battus.

τοιγάρτοι πρὸ θυρᾶν μευ ἀπὸ σπόρω ἄσκαλα πάντα.

Milo.

τίς δέ τυ τᾶν παίδων λυμαίνεται;

Battus.

ἁ Πολυβώτα,
ἃ πρὰν ἀμώντεσσι παρ' Ἱπποκίωνι ποταύλει.

Milo.

εὗρε θεὸς τὸν ἀλιτρόν· ἔχεις πάλαι ὧν ἐπεθύμεις.
μάντις τοι τὰν νύκτα χροΐξεται ἁ καλαμαία.

Battus.

μωμᾶσθαι μ' ἄρχῃ τύ· τυφλὸς δ' οὐκ αὐτὸς ὁ Πλοῦτος,
ἀλλὰ καὶ ὠφρόντιστος Ἔρως. μηδὲν μέγα μυθεῦ.

Milo.

οὐ μέγα μυθεῦμαι· τὺ μόνον κατάβαλλε τὸ λαῖον,
καί τι κόρας φιλικὸν μέλος ἀμβάλευ· ἅδιον οὕτως
ἐργαξῇ· καὶ μὰν πρότερόν ποκα μουσικὸς ἦσθα.

Battus.

Μῶσαι Πιερίδες, συναείσατε τὰν ῥαδινάν μοι
παῖδ'· ὧν γάρ χ' ἅψησθε, θεαί, καλὰ πάντα ποιεῖτε.
Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες,
ἰσχνάν, ἁλιόκαυστον· ἐγὼ δὲ μόνος μελίχλωρον.
καὶ τὸ ἴον μέλαν ἐντί, καὶ ἁ γραπτὰ ὑάκινθος·
ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρᾶτα λέγονται.
ἁ αἴξ τὸν κύτισον, ὁ λύκος τὰν αἶγα διώκει,
ἁ γέρανος τὤροτρον· ἐγὼ δ' ἐπὶ τὶν μεμάνημαι.
αἴθε μοι ἦς ὅσσα Κροῖσόν ποκα φαντὶ πεπᾶσθαι,
χρύσεοι ἀμφότεροί κ' ἀνεκείμεθα τᾷ Ἀφροδίτᾳ·
τὼς αὐλὼς μὲν ἔχοισα, καὶ ἢ ῥόδον, ἢ τύγε μᾶλον,
σχῆμα δ' ἐγὼ καὶ καινὰς ἐπ' ἀμφοτέροισιν ἀμύκλας·
Βομβύκα χαρίεσσ', οἱ μὲν πόδες ἀστράγαλοι τεῦς,
ἁ φωνὰ δὲ τρύχνος· τὸν μὰν τρόπον οὐκ ἔχω εἰπεῖν.

Milo.

ἦ καλὰς ἄμμε ποιῶν ἐλελήθει Βῶκος ἀοιδάς·
ὡς εὖ τὰν ἰδέαν τᾶς ἁρμονίας ἐμέτρησεν.
ὤ μοι τῶ πώγωνος, ὃν ἀλιθίως ἀνέφυσα.
θᾶσαι δὴ καὶ ταῦτα τὰ τῶ θείω Λυτιέρσα·

Δάματερ πολύκαρπε, πολύσταχυ, τοῦτο τὸ λᾶιον
εὔεργόν τ' εἴη καὶ κάρπιμον ὅττι μάλιστα.
σφίγγετ', ἀμαλλοδέται, τὰ δράγματα, μὴ παριών τις
εἴπῃ· σύκινοι ἄνδρες, ἀπώλετο χ' οὗτος ὁ μισθός.
ἐς βορέην ἄνεμον τᾶς κόρθυος ἁ τομὰ ὔμμιν
ἢ ζέφυρον βλεπέτω· πιαίνεται ὁ στάχυς οὕτως.
σῖτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνον·
ἐκ καλάμας ἄχυρον τελέθει τημόσδε μάλιστα.
ἄρχεσθαι δ' ἀμῶντας ἐγειρομένω κορυδαλλῶ,
καὶ λήγειν εὕδοντος· ἐλινῦσαι δὲ τὸ καῦμα.
εὐκτὸς ὁ τῶ βατράχω, παῖδες, βίος· οὐ μελεδαίνει
τὸν τὸ πιεῖν ἐγχεῦντα· πάρεστι γὰρ ἄφθονον αὐτῷ.
κάλλιον, ὦ 'πιμελητὰ φιλάργυρε, τὸν φακὸν ἕψειν·
μὴ 'πιτάμῃς τὰν χεῖρα καταπρίων τὸ κύμινον.

ταῦτα χρὴ μοχθεῦντας ἐν ἁλίῳ ἄνδρας ἀείδεν·
τὸν δὲ τεόν, Βουκαῖε, πρέπει λιμηρὸν ἔρωτα
μυθίσδεν τᾷ ματρὶ κατ' εὐνὰν ὀρθρευοίσᾳ.

IDYLL XI.

Polyphemus to Galatea.

Οὐδὲν ποττὸν ἔρωτα πεφύκει φάρμακον ἄλλο,
Νικία, οὔτ' ἔγχριστον, ἐμὶν δοκεῖ, οὔτ' ἐπίπαστον,
ἢ ταὶ Πιερίδες· κοῦφον δέ τι τοῦτο καὶ ἁδὺ
γίνετ' ἐπ' ἀνθρώποις· εὑρῆν δ' οὐ ῥᾴδιον ἐντί.
γινώσκειν δ' οἶμαί τυ καλῶς, ἰατρὸν ἐόντα,
καὶ ταῖς ἐννέα δὴ πεφιλαμένον ἔξοχα Μοίσαις.
οὕτω γοῦν ῥάϊστα διᾶγ' ὁ Κύκλωψ ὁ παρ' ἁμῖν,
ὠρχαῖος Πολύφαμος, ὄκ' ἤρατο τᾶς Γαλατείας,
ἄρτι γενειάσδων περὶ τὸ στόμα τὼς κροτάφως τε·
ἤρατο δ' οὐ μάλοις οὐδὲ ῥόδῳ, οὐδὲ κικίννοις,
ἀλλ' ὀλοαῖς μανίαις· ἁγεῖτο δὲ πάντα πάρεργα.
πολλάκι ταὶ ὄϊες ποτὶ τωὔλιον αὐταὶ ἀπῆνθον
χλωρᾶς ἐκ βοτάνας· ὁ δέ, τὰν Γαλάτειαν ἀείδων,
αὐτῶ ἐπ' ἀϊόνος κατετάκετο φυκιοέσσας,
ἐξ ἀοῦς, ἔχθιστον ἔχων ὑποκάρδιον ἕλκος
Κύπριδος ἐκ μεγάλας, τό οἱ ἥπατι πᾶξε βέλεμνον.
ἀλλὰ τὸ φάρμακον εὗρε· καθεζόμενος δ' ἐπὶ πέτρας
ὑψηλᾶς, ἐς πόντον ὁρῶν ἄειδε τοιαῦτα·
ὦ λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ;
λευκοτέρα πακτᾶς ποτιδεῖν, ἁπαλωτέρα ἀρνός,
μόσχω γαυροτέρα, φιαρωτέρα ὄμφακος ὠμᾶς·

φοιτῇς δ' αὖθ' οὕτως, ὄκκα γλυκὺς ὕπνος ἔχῃ με,
οἴχῃ δ' εὐθὺς ἰοῖσ', ὄκκα γλυκὺς ὕπνος ἀνῇ με,
φεύγεις δ', ὥσπερ ὄϊς πολιὸν λύκον ἀθρήσασα.
ἠράσθην μὲν ἔγωγα τεοῦς, κόρα, ἁνίκα πρᾶτον
ἦνθες ἐμᾷ σὺν ματρί, θέλοισ' ὑακίνθινα φύλλα
ἐξ ὄρεος δρέψασθαι· ἐγὼ δ' ὁδὸν ἁγεμόνευον.
παύσασθαι δ' ἐσιδών τυ καὶ ὕστερον οὐδέ τί πω νῦν
ἐκ τήνω δύναμαι· τὶν δ' οὐ μέλει, οὐ μὰ Δί', οὐδέν.
γινώσκω, χαρίεσσα κόρα, τίνος οὕνεκα φεύγεις·
οὕνεκά μοι λασία μὲν ὀφρὺς ἐπὶ παντὶ μετώπῳ
ἐξ ὠτὸς τέταται ποτὶ θὥτερον ὧς μία μακρά·
εἷς δ' ὀφθαλμὸς ἔπεστι, πλατεῖα δὲ ῥὶς ἐπὶ χείλει.
ἀλλ' ὠὑτός, τοιοῦτος ἐών, βοτὰ χίλια βόσκω,
κὴκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω·
τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει, οὔτ' ἐν ὀπώρῃ,
οὐ χειμῶνος ἄκρω· ταρσοὶ δ' ὑπεραχθέες αἰεί.
συρίσδεν δ' ὡς οὔτις ἐπίσταμαι ὧδε Κυκλώπων,
τίν, τὸ φίλον γλυκύμαλον, ἁμᾶ κἠμαυτὸν ἀείδων,
πολλάκι νυκτὸς ἀωρί· τρέφω δέ τοι ἕνδεκα νεβρὼς
πάσας μαννοφόρως, καὶ σκύμνως τέσσαρας ἄρκτων.
ἀλλ' ἀφίκευ τὺ ποτ' ἄμμε, καὶ ἑξεῖς οὐδὲν ἔλασσον·
τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρεχθεῖν.
ἅδιον ἐν τὤντρῳ παρ' ἐμὶν τὰν νύκτα διαξεῖς.
ἐντὶ δάφναι τηνεί, ἐντὶ ῥαδιναὶ κυπάρισσοι,
ἐντὶ μέλας κισσός, ἔντ' ἄμπελος ἁ γλυκύκαρπος·
ἐντὶ ψυχρὸν ὕδωρ, τό μοι ἁ πολυδένδρεος Αἴτνα
λευκᾶς ἐκ χιόνος, ποτὸν ἀμβρόσιον, προΐητι.
τίς κα τῶνδε θάλασσαν ἔχειν ἢ κύμαθ' ἕλοιτο;
αἰ δέ τοι αὐτὸς ἐγὼν δοκέω λασιώτερος ἦμεν,
ἐντὶ δρυὸς ξύλα μοι, καὶ ὑπὸ σποδῷ ἀκάματον πῦρ·

καιόμενος δ' ὑπὸ τεῦς καὶ τὰν ψυχὰν ἀνεχοίμαν
καὶ τὸν ἕν' ὀφθαλμόν, τῶ μοι γλυκερώτερον οὐδέν.
ᾤμοι, ὅτ' οὐκ ἔτεκέν μ' ἁ μάτηρ βράγχι' ἔχοντα,
ὡς κατέδυν ποτὶ τίν, καὶ τὰν χέρα τεῦς ἐφίλασα,
αἰ μὴ τὸ στόμα λῇς· ἔφερον δέ τοι ἢ κρίνα λευκά,
ἢ μάκων' ἁπαλὰν ἐρυθρὰ πλαταγώνι' ἔχοισαν.
ἀλλὰ τὰ μὲν θέρεος, τὰ δὲ γίνεται ἐν χειμῶνι·
ὥστ' οὐκ ἄν τοι ταῦτα φέρειν ἅμα πάντ' ἐδυνάθην.
νῦν μάν, ὦ κόριον, νῦν αὐτόθι νεῖν γε μαθεῦμαι,
αἴκα τις σὺν ναῒ πλέων ξένος ὧδ' ἀφίκηται·
ὡς κεν ἴδω, τί ποθ' ἁδὺ κατοικεῖν τὸν βυθὸν ὔμμιν.
ἐξένθοις, Γαλάτεια, καὶ ἐξενθοῖσα λάθοιο,
ὥσπερ ἐγὼν νῦν ὧδε καθήμενος, οἴκαδ' ἀπενθεῖν.
ποιμαίνειν δ' ἐθέλοις σὺν ἐμὶν ἅμα, καὶ γάλ' ἀμέλγειν,
καὶ τυρὸν πᾶξαι, τάμισον δριμεῖαν ἐνεῖσα.
ἁ μάτηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτᾷ·
οὐδὲν πήποχ' ὅλως ποτὶ τὶν φίλον εἶπεν ὑπὲρ μεῦ,
καὶ ταῦτ' ἆμαρ ἐπ' ἆμαρ ὁρεῦσά με λεπτὸν ἐόντα.
φασῶ τὰν κεφαλὰν καὶ τὼς πόδας ἀμφοτέρως μευ
σφύσδην, ὡς ἀνιαθῇ, ἐπεὶ κἠγὼν ἀνιῶμαι.
ὦ Κύκλωψ, Κύκλωψ, πᾷ τὰς φρένας ἐκπεπότασαι;
αἴθ' ἐνθὼν ταλάρως τε πλέκοις, καὶ θαλλὸν ἀμάσας
ταῖς ἄρνεσσι φέροις, τάχα κα πολὺ μᾶλλον ἔχοις νοῦν.
τὰν παρεοῖσαν ἄμελγε· τί τὸν φεύγοντα διώκεις;
εὑρήσεις Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.
πολλαὶ συμπαίσδεν με κόραι τὰν νύκτα κέλονται,
κιχλίσδοντι δὲ πᾶσαι, ἐπεί κ' αὐταῖς ὑπακοίσω·
δηλονότ' ἐν τᾷ γᾷ κἠγὼν τὶς φαίνομαι ἦμες.
οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα,
μουσίσδων· ῥᾷον δὲ διᾶγ', ἢ εἰ χρυσὸν ἔδωκεν.

IDYLL XIII.

Hylas.

Οὐχ ἁμῖν τὸν Ἔρωτα μόνοις ἔτεχ', ὡς ἐδοκεῦμες,
Νικία, ᾧ τινι τοῦτο θεῶν ποκα τέκνον ἔγεντο·
οὐχ ἁμῖν τὰ καλὰ πράτοις καλὰ φαίνεται εἶμεν,
οἳ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἐσορῶμες·
ἀλλὰ καὶ Ἀμφιτρύωνος ὁ χαλκεοκάρδιος υἱός,
ὃς τὸν λῖν ὑπέμεινε τὸν ἄγριον, ἤρατο παιδὸς
τῶ χαρίεντος Ὕλα, τῶ τὰν πλοκαμῖδα φορεῦντος,
καί μιν πάντ' ἐδίδαξε, πατὴρ ὡσεὶ φίλον υἷα,
ὅσσα μαθὼν ἀγαθὸς καὶ ἀοίδιμος αὐτὸς ἔγεντο·
χωρὶς δ' οὐδέποκ' ἦς, οὐδ' εἰ μέσον ἆμαρ ὄροιτο,
οὔθ' ὅκα ἁ λεύκιππος ἀνατρέχοι ἐς Διὸς ἀώς,
οὔθ' ὁπόκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῖτον ὁρῷεν,
σεισαμένας πτερὰ ματρὸς ἐπ' αἰθαλόεντι πετεύρῳ·
ὡς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἴη,
αὐτῷ δ' εὖ ἕλκων ἐς ἀλαθινὸν ἄνδρ' ἀποβαίη.
ἀλλ' ὅκα τὸ χρύσειον ἔπλει μετὰ κῶας Ἰήσων
Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο,
πασᾶν ἐκ πολίων προλελεγμένοι, ὧν ὄφελός τι,
ἵκετο χὠ ταλαεργὸς ἐς ἀφνειὰν Ἰαολκὸν
Ἀλκμήνας υἱὸς Μιδεάτιδος ἡρωίνας·
σὺν δ' αὐτῷ κατέβαινεν Ὕλας εὔεδρον ἐς Ἀργώ,

ἅτις Κυανεᾶν οὐχ ἥψατο συνδρομάδων ναῦς,
ἀλλὰ διεξάϊξε, βαθὺν δ' εἰσέδραμε Φᾶσιν,
αἰετὸς ὥς, μέγα λαῖτμα, ἀφ' ὧ τότε χοιράδες ἔσταν.
ἆμος δ' ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δὲ
ἄρνα νέον βόσκοντι, τετραμμένω εἴαρος ἤδη·
τᾶμος ναυτιλίας μιμνάσκετο θεῖος ἄωτος
ἡρώων, κοίλαν δὲ καθιδρυνθέντες ἐς 'Αργὼ
'Ελλάσποντον ἵκοντο, νότῳ τρίτον ἆμαρ ἀέντι·
εἴσω δ' ὅρμον ἔθεντο Προποντίδος, ἔνθα Κιανῶν
αὔλακας εὐρύνοντι βόες τρίβοντες ἄροτρον.
ἐκβάντες δ' ἐπὶ θῖνα, κατὰ ζυγὰ δαῖτα πένοντο
δειελινοί· πολλοὶ δὲ μίαν στορέσαντο χαμεύναν.
λειμὼν γάρ σφιν ἔκειτο, μέγα στιβάδεσσιν ὄνειαρ·
ἔνθεν βούτομον ὀξύ, βαθύν τ' ἐτάμοντο κύπειρον.
κῴχεθ' Ὕλας ὁ ξανθὸς ὕδωρ ἐπιδόρπιον οἰσῶν
αὐτῷ θ' 'Ηρακλῆϊ, καὶ ἀστεμφεῖ Τελαμῶνι,
(οἳ μίαν ἄμφω ἑταῖροι ἀεὶ δαίνυντο τράπεζαν,)
χάλκεον ἄγγος ἔχων· τάχα δὲ κράναν ἐνόησεν
ἡμένῳ ἐν χώρῳ· περὶ δὲ θρύα πολλὰ πεφύκει,
κυάνεόν τε χελιδόνιον, χλοερόν τ' ἀδίαντον,
καὶ θάλλοντα σέλινα, καὶ εἰλιτενὴς ἄγρωστις·
ὕδατι δ' ἐν μέσσῳ Νύμφαι χορὸν ἀρτίζοντο,
Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἀγροιώταις,
Εὐνίκα, καὶ Μαλίς, ἔαρ θ' ὁρόωσα Νυχεία.
ἤτοι ὁ κῶρος ἐπεῖχε ποτῷ πολυχανδέα κρωσσόν,
βάψαι ἐπειγόμενος· ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν·
πασάων γὰρ ἔρως ἀπαλὰς φρένας ἀμφεδόνησεν
'Αργείῳ ἐπὶ παιδί· κατήριπε δ' ἐς μέλαν ὕδωρ
ἀθρόος, ὡς ὅκα πυρσὸς ἀπ' οὐρανῶ ἤριπεν ἀστὴρ
ἀθρόος ἐν πόντῳ· ναύταις δέ τις εἶπεν ἑταίροις·

κουφότερ', ὦ παῖδες, ποιεῖσθ' ὅπλα· πλευστικὸς οὖρος.
Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κῶρον ἔχοισαι
δακρυόεντ', ἀγανοῖσι παρεψύχοντ' ἐπέεσσιν·
'Αμφιτρυωνιάδας δὲ ταρασσόμενος περὶ παιδὶ
ᾤχετο, Μαιωτιστὶ λαβὼν εὐκαμπέα τόξα,
καὶ ῥόπαλον, τό οἱ αἰὲν ἐχάνδανε δεξιτερὰ χείρ.
τρὶς μὲν Ὕλαν ἄϋσεν, ὅσον βαθὺς ἤρυγε λαιμός·
τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν· ἀραιὰ δ' ἵκετο φωνὰ
ἐξ ὕδατος· παρεὼν δὲ μάλα σχεδόν, εἴδετο πόρρω.
ὡς δ' ὁπόκ' ἠϋγένειος ἀπόπροθι λῖς ἐσακούσας
νεβρῶ φθεγξαμένας τὶς ἐν ὤρεσιν, ὠμοφάγος λῖς,
ἐξ εὐνᾶς ἔσπευσεν ἑτοιμοτάταν ἐπὶ δαῖτα·
'Ηρακλέης τοιοῦτος ἐν ἀτρίπτοισιν ἀκάνθαις
παῖδα ποθῶν δεδόνατο, πολὺν δ' ἐπελάμβανε χῶρον.
σχέτλιοι οἱ φιλέοντες· ἀλώμενος ὅσσ' ἐμόγησεν
ὤρεα καὶ δρυμώς· τὰ δ' Ἰάσονος ὕστερα πάντ' ἦς.
ναῦς μένεν ἅρμεν' ἔχοισα μετάρσια τῶνδ' ἀπεόντων,
ἱστία δ' ἠΐθεοι μεσονύκτιον αὖτε καθεῖλον
'Ηρακλῆα μένοντες· ὁ δ', ᾇ πόδες ἆγον, ἐχώρει
μαινόμενος· χαλεπὰ γὰρ ἔσω θεὸς ἧπαρ ἄμυσσεν.
οὕτω μὲν κάλλιστος Ὕλας μακάρων ἀριθμεῖται.
'Ηρακλέην δ' ἥρωες ἐκερτόμεον λιποναύταν,
οὕνεκεν ἠρώησε τριακοντάζυγον Ἀργώ·
πεσδᾷ δ' ἐς Κόλχως τε καὶ ἄξενον ἵκετο Φᾶσιν.

IDYLL XIV.

Aeschines and Thyonichus.

Aeschines.

Χαίρην πολλὰ τὸν ἄνδρα Θυώνιχον.

Thyonichus.

ἀλλὰ τοιαῦτα
Αἰσχίνᾳ.

Aeschines.

ὡς χρόνιος.

Thyonichus.

χρόνιος· τί δέ τοι τὸ μέλημα;

Aeschines.

πράσσομες οὐχ ὡς λῷστα, Θυώνιχε.

Thyonichus.

ταῦτ᾽ ἄρα λεπτός,
χὠ μύσταξ πολὺς οὗτος, ἀϋσταλέοι δὲ κίκιννοι.
τοιοῦτος πρώαν τις ἀφίκετο Πυθαγορίκτας,
ὠχρός, κἀνυπόδατος· Ἀθηναῖος δ᾽ ἔφατ᾽ εἶμεν.
ἤρατο μὰν καὶ τῆνος, ἐμὶν δοκεῖ, ὀπτῶ ἀλεύρω.

Aeschines.

παίσδεις, ὦ 'γάθ᾽, ἔχων· ἐμὲ δ᾽ ἁ χαρίεσσα Κυνίσκα
ὑβρίσδει· λασῶ δὲ μανείς ποκα, θρὶξ ἀνὰ μέσσον.

Thyonichus.

τοιοῦτος μὲν ἀεὶ τύ, φίλ' Αἰσχίνα, ἅσυχος, ὀξύς,
πάντ' ἐθέλων κατὰ καιρόν· ὅμως δ' εἶπον, τί τὸ καινόν;

Aeschines.

ὡργεῖος, κἠγών, καὶ ὁ Θεσσαλὸς ἱπποδιώκτας
Ἆπις, καὶ Κλεύνικος ἐπίνομες ὁ στρατιώτας
ἐν χώρῳ παρ' ἐμίν. δύο μὲν κατέκοψα νεοσσώς,
θηλάζοντά τε χοῖρον· ἀνῷξα δὲ Βύβλινον αὐτοῖς
εὐώδη, τετόρων ἐτέων σχεδόν, ὡς ἀπὸ λανῶ.
βολβὸς κτεὶς κοχλίας ἐξῃρέθη· ἧς πότος ἀδύς.
ἤδη δὲ προϊόντος, ἔδοξ' ἐπιχεῖσθαι ἄκρατον
ὤτινος ἤθελ' ἕκαστος· ἔδει μόνον ὤτινος εἰπεῖν.
ἄμμες μὲν φωνεῦντες ἐπίνομες, ὡς ἐδέδοκτο·
ἁ δ' οὐδέν, παρεόντος ἐμεῦ· τίν' ἔχειν με δοκεῖς νοῦν;
"οὐ φθεγξῇ; λύκον εἶδες," ἔπαιξέ τις· "ὡς σοφός," εἶπεν
κῆφαπτ'· εὐμαρέως κεν ἀπ' αὐτᾶς καὶ λύχνον ἅψας.
ἐντὶ Λύκος, Λύκος ἐντί, Λάβα τῶ γείτονος υἱός,
εὐμάκης, ἁπαλός, πολλοῖς δοκέων καλὸς ἦμεν.
τούτω τὸν κλύμενον κατετάκετο τῆνον ἔρωτα.
χ' ἁμῖν τοῦτο δι' ὠτὸς ἔγεντό ποχ'· ἅσυχον οὕτως·
οὐ μὰν ἐξήταξα, μάταν εἰς ἄνδρα γενειῶν.
ἤδη δ' ὦν πόσιος τοὶ τέτταρες ἐν βάθει ἦμες,
χὠ Λαρισσαῖος τὸν ἐμὸν Λύκον ᾆδεν ἀπ' ἀρχᾶς,
Θεσσαλικόν τι μέλισμα, κακαὶ φρένες· ἁ δὲ Κυνίσκα
ἔκλαεν ἐξαπίνας θαλερώτερον ἢ παρὰ ματρὶ
παρθένος ἑξαέτις κόλπω ἐπιθυμήσασα.
τᾶμος ἐγών, τὸν ἴσᾳς τύ, Θυώνιχε, πὺξ ἐπὶ κόρρας
ἤλασα, κἄλλαν αὖθις· ἀνειρύσασα δὲ πέπλως,
ἔξω ἀπῴχετο θᾶσσον. "ἐμὸν κακόν, οὔ τοι ἀρέσκω;
"ἄλλος τοι γλυκίων ὑποκόλπιος· ἄλλον ἰοῖσα

“θάλπε φίλον· τήνῳ τὰ σὰ δάκρυα μᾶλα ῥέοντι.”
μάστακα δ’ οἷα τέκνοισιν ὑπωροφίοισι χελιδὼν
ἄψορρον ταχινὰ πέτεται βίον ἄλλον ἀγείρεν·
ὠκυτέρα μαλακᾶς ἀπὸ δίφρακος ἔδραμε τήνα
ἰθὺ δι’ ἀμφιθύρω καὶ δικλίδος, ᾇ πόδες ἆγον·
αἶνος θὴν λέγεταί τις· ἔβα ποκὰ ταῦρος ἀν’ ὕλαν.
εἴκατι ταίδ’, ὀκτὼ ταίδ’, ἐννέα ταίδε, δέκ’ ἄλλαι,
σάμερον ἑνδεκάτα, ποτίθες δύο, καὶ δύο μᾶνες,
ἐξ ὧ ἀπ’ ἀλλάλων, οὐδὲ Θρᾳκιστὶ κέκαρμαι.
* * * * * *
ἄμμες δ’ οὔτε λόγω τινὸς ἄξιοι, οὔτ’ ἀριθματοί,
δύστανοι Μεγαρῆες, ἀτιμοτάτᾳ ἐνὶ μοίρᾳ.
κ’ εἰ μὲν ἀποστέρξαιμι, τὰ πάντα κεν εἰς δέον ἕρποι·
νῦν δὲ πόθεν; μῦς, φαντί, Θυώνιχε, γεύμεθα πίσσας.
χὤτι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος,
οὐκ οἶδα· πλὰν Σῖμος, ὁ τᾶς Ἐπιχάλκω ἐρασθείς,
ἐκπλεύσας, ὑγιὴς ἐπανῆλθ’, ἐμὸς ἁλικιώτας.
πλευσοῦμαι κἠγὼν διαπόντιος, οὔτε κάκιστος,
οὔτε πρᾶτος ἴσως, ὁμαλὸς δέ τις ὡς στρατιώτας.

Thyonichus.

ὤφελε μὰν χωρεῖν κατὰ νοῦν τεὸν ὧν ἐπιθυμεῖς,
Αἰσχίνα. εἰ δ’ οὕτως ἄρα σοὶ δοκεῖ, ὥστ’ ἀποδαμεῖν,
μισθοδότας Πτολεμαῖος ἐλευθέρῳ οἷος ἄριστος,

[*Aeschines.*

τἄλλα δ’ ἀνὴρ ποῖός τις;

Thyonichus.

ἐλευθέρῳ ὅστις ἄριστος,]
εὐγνώμων, φιλόμουσος, ἐρωτικός, εἰς ἄκρον ἁδύς·
εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ’ ἔτι μᾶλλον·
πολλοῖς πολλὰ διδούς. αἰτεύμενος, οὐκ ἀνανεύων,

οἷα χρὴ βασιλῆ'· αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντί,
Αἰσχίνα. ὥστ' εἴ τοι κατὰ δεξιὸν ὦμον ἀρέσκει
λῶπος ἄκρον περοναᾶσθαι, ἐπ' ἀμφοτέροις δὲ βεβακὼς
τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,
ᾇ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα
πάντες γηραλέοι, καὶ ἐπισχερὼ ἐς γένυν ἕρπει
λευκαίνων ὁ χρόνος. ποιεῖν τι δεῖ, ἇς γόνυ χλωρόν.

IDYLL XV.

Gorgo and Praxinoe at the Festival of Adonis.

Gorgo.

Ἔνδοι Πραξινόα;

Praxinoe.

Γοργοῖ φίλα, ὡς χρόνῳ· ἔνδοι.
θαῦμ', ὅτι καὶ νῦν ἦνθες· ὅρη δίφρον, Εὐνόα, αὐτᾷ·
ἔμβαλε καὶ ποτίκρανον.

Gorgo.

ἔχει κάλλιστα.

Praxinoe.

καθίζευ.

Gorgo.

ὦ τᾶς ἀλεμάτω ψυχᾶς· μόλις ὔμμιν ἐσώθην,
Πραξινόα, πολλῶ μὲν ὄχλω, πολλῶν δὲ τεθρίππων·
παντᾷ κρηπῖδες, παντᾷ χλαμυδηφόροι ἄνδρες·
ἁ δ' ὁδὸς ἄτρυτος· τὺ δ' ἑκαστέρω ὦ μέλ' ἀποικεῖς.

Praxinoe.

ταῦθ' ὁ πάραρος τῆνος ἐπ' ἔσχατα γᾶς ἔλαβ' ἐνθὼν
ἰλεόν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὦμες
ἀλλάλαις, ποτ' ἔριν, φθονερὸν κακόν, αἰὲν ὅμοιος.

Gorgo.

μὴ λέγε τὸν τεὸν ἄνδρα, φίλα, Δίνωνα τοιαῦτα,
τῶ μικκῶ παρεόντος. ὅρη, γύναι, ὡς ποθορῇ τυ.
θάρσει, Ζωπυρίων, γλυκερὸν τέκος· οὐ λέγει ἀπφῦν.
αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότνιαν. καλὸς ἀπφῦς.

Praxinoe.

ἀπφῦς μὰν τῆνος πρώαν, (λέγομες δὲ πρώαν θὴν
πάντα) νίτρον καὶ φῦκος ἀπὸ σκανᾶς ἀγοράσδων,
κῆνθε φέρων ἅλας ἄμμιν, ἀνὴρ τρισκαιδεκάπαχυς.

Gorgo.

χὡμὸς ταὐτά γ' ἔχει, φθόρος ἀργυρίω, Διοκλείδας·
ἑπταδράχμως κυνάδας, γραιᾶν ἀποτίλματα πηρᾶν,
πέντε πόκως ἔλαβ' ἐχθές, ἅπαν ῥύπον, ἔργον ἐπ' ἔργῳ.
ἀλλ' ἴθι, τὠμπέχονον καὶ τὰν περονατρίδα λαζεῦ.
βᾶμες τῶ βασιλῆος ἐς ἀφνειῶ Πτολεμαίω,
θασόμεναι τὸν Ἄδωνιν· ἀκούω χρῆμα καλόν τι
κοσμῆν τὰν βασίλισσαν.

Praxinoe.

ἐν ὀλβίω ὄλβια πάντα.

Gorgo.

ὧν ἴδες ὧν εἴπαις κεν ἰδοῖσα τὺ τῷ μὴ ἰδόντι·
ἕρπειν ὥρα κ' εἴη.

Praxinoe.

ἀεργοῖς αἰὲν ἑορτά.
Εὐνόα, αἶρε τὸ νᾶμα, καὶ ἐς μέσον, αἰνόθρυπτε,
θὲς πάλιν. αἱ γαλέαι μαλακῶς χρῄσδοντι καθεύδειν·
κινεῦ δή, φέρε θᾶσσον ὕδωρ. ὕδατος πρότερον δεῖ·
ἁ δὲ σμᾶμα φέρει. δὸς ὅμως. μὴ πουλὺ δ' ἄπληστε.
ἔγχει ὕδωρ· δύστανε, τί μευ τὸ χιτώνιον ἄρδεις;
παύε'· ὁποῖα θεοῖς ἐδόκει, τοιαῦτα νένιμμαι,
ἁ κλὰξ τᾶς μεγάλας πᾷ λάρνακος; ὧδε φέρ' αὐτάν.

Gorgo.

Πραξινόα, μάλα τοι τὸ καταπτυχὲς ἐμπερόναμα
τοῦτο πρέπει. λέγε μοι, πόσσω κατέβα τοι ἀφ' ἱστῶ;

Praxinoe.

μὴ μνάσῃς, Γοργοῖ· πλέον ἀργυρίω καθαρῶ μνᾶν
ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

Gorgo.

ἀλλὰ κατὰ γνώμαν ἀπέβα τοι.

Praxinoe.

ναί, καλὸν εἶπας.
τὠμπέχονον φέρε μοι, καὶ τὰν θολίαν κατὰ κόσμον
ἀμφίθες· οὐκ ἀξῶ τυ, τέκνον· μορμώ, δάκνει ἵππος.
δάκρυ' ὅσσ' ἐθέλεις· χωλὸν δ' οὐ δεῖ τυ γενέσθαι.
ἕρπωμες. Φρυγία, τὸν μικκὸν παῖσδε λαβοῖσα·
τὰν κύν' ἔσω κάλεσον· τὰν αὐλείαν ἀπόκλαξον.—
ὦ θεοί, ὅσσος ὄχλος· πῶς καὶ πόκα τοῦτο περᾶσαι
χρὴ τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἄμετροι.
πολλά τοι, ὦ Πτολεμαῖε, πεποίηται καλὰ ἔργα,
ἐξ ὧ ἐν ἀθανάτοις ὁ τεκών. οὐδεὶς κακοεργὸς
δαλεῖται τὸν ἰόντα, παρέρπων Αἰγυπτιστί·
οἷα πρὶν ἐξ ἀπάτας κεκροταμένοι ἄνδρες ἔπαισδον,
ἀλλάλοις ὁμαλοί, κακὰ παίγνια, πάντες ἐρειοί.
ἁδίστα Γοργοῖ, τί γενώμεθα; τοὶ πτολεμισταὶ
ἵπποι τῶ βασιλῆος. ἄνερ φίλε, μή με πατήσῃς.
ὀρθὸς ἀνέστα ὁ πύρρος· ἴδ' ὡς ἄγριος· κυνοθαρσὴς
Εὐνόα, οὐ φευξῇ; διαχρησεῖται τὸν ἄγοντα.
ὠνάθην μεγάλως, ὅτι μοι τὸ βρέφος μένει ἔνδον.

Gorgo.

θάρσει, Πραξινόα. καὶ δὴ γεγενήμεθ' ὄπισθεν·
τοὶ δ' ἔβαν ἐς χώραν.

Praxinoe.

καὐτὰ συναγείρομαι ἤδη.
ἵππον καὶ τὸν ψυχρὸν ὄφιν ταμάλιστα δεδοίκω
ἐκ παιδός. σπεύδωμες· ὅσος ὄχλος ἄμμιν ἐπιρρεῖ.

Gorgo. (addressing an old woman in the crowd.)

ἐξ αὐλᾶς, ὦ μᾶτερ;

Old W.

ἐγών, ὦ τέκνα.

Gorgo.

παρενθεῖν
εὐμαρές;

Old W.

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,
καλλίστα παίδων. πείρᾳ θὴν πάντα τελεῖται.

Gorgo.

χρησμὼς ἁ πρεσβῦτις ἀπῴχετο θεσπίξασα.

Praxinoe.

πάντα γυναῖκες ἴσαντι, καὶ ὡς Ζεὺς ἀγάγεθ' Ἥραν.

Gorgo.

θᾶσαι, Πραξινόα, περὶ τὰς θύρας ὅσσος ὅμιλος.

Praxinoe.

θεσπέσιος, Γοργοῖ. δὸς τὰν χέρα μοι· λαβὲ καὶ τύ,
Εὐνόα, Εὐτυχίδος· πότεχ' αὐτᾷ, μὴ τὺ πλανηθῇς.
πᾶσαι ἅμ' εἰσένθωμες· ἀπρὶξ ἔχευ, Εὐνόα, ἁμῶν.
ὤ μοι δειλαία, δίχα μευ τὸ θερίστριον ἤδη
ἔσχισται, Γοργοῖ. ποττῶ Διός, αἴτι γένοιο
εὐδαίμων, ὦ 'νθρωπε, φυλάσσεο τὠμπέχονόν μευ.

1st Spectator.

οὐκ ἐπ' ἐμὶν μέν· ὅμως δὲ φυλάξομαι.

Praxinoe.

ἀθρόος ὄχλος·
ὠθεῦνθ' ὥσπερ ὕες.

1st Spectator.

θάρσει, γύναι· ἐν καλῷ εἰμές.

Praxinoe.

κεἰς ὥρας, κἤπειτα, φίλ' ἀνδρῶν, ἐν καλῷ εἴης,
ἄμμε περιστέλλων. χρηστῶ κῴκτίρμονος ἀνδρός.
φλίβεται Εὐνόα ἄμμιν· ἄγ', ὦ δειλὰ τύ, βιάζευ.
κάλλιστ'· ἐνδοῖ πᾶσαι, ὁ τὰν νυὸν εἶπ' ἀποκλάξας.

Gorgo.

Πραξινόα, πόταγ' ὧδε· τὰ ποικίλα πρᾶτον ἄθρησον,
λεπτὰ καὶ ὡς χαρίεντα· θεῶν περονάματα φασεῖς.

Praxinoe.

πότνι' Ἀθαναία· ποῖαί σφ' ἐπόνασαν ἔριθοι,
ποῖοι ζωογράφοι τἀκριβέα γράμματ' ἔγραψαν;
ὡς ἔτυμ' ἑστάκαντι, καὶ ὡς ἔτυμ' ἐνδινεῦντι.
ἔμψυχ', οὐκ ἐνυφαντά. σοφόν τι χρῆμ' ὤνθρωπος.
αὐτὸς δ' ὡς θαητὸς ἐπ' ἀργυρέω κατάκειται
κλισμῶ, πρᾶτον ἴουλον ἀπὸ κροτάφων καταβάλλων,
ὁ τριφίλητος Ἄδωνις ὁ κἠν Ἀχέροντι φιλεῖται.

2nd Spectator.

παύσασθ', ὦ δύστανοι, ἀνάνυτα κωτίλλοισαι
τρυγόνες· ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

Gorgo.

μᾶ, πόθεν ὤνθρωπος; τί δὲ τίν, εἰ κωτίλαι εἰμές;
πασάμενος ἐπίτασσε· Συρακοσίαις ἐπιτάσσεις;
ὡς εἰδῇς καὶ τοῦτο, Κορίνθιαι εἰμὲς ἄνωθεν,
ὡς καὶ ὁ Βελλεροφῶν· Πελοποννασιστὶ λαλεῦμες·
Δωρίσδεν δ' ἔξεστι, δοκῶ, τοῖς Δωριέεσσι.

Praxinoe.

μὴ φυίη, Μελιτῶδες, ὃς ἁμῶν καρτερὸς εἴη,
πλὰν ἑνός· οὐκ ἀλέγω, μή μοι κενεὰν ἀπομάξῃς.

Gorgo.

σίγα, Πραξινόα· μέλλει τὸν Ἄδωνιν ἀείδεν
ἁ τᾶς Ἀργείας θυγάτηρ πολύϊδρις ἀοιδός,
ἅτις καὶ Σπέρχιν τὸν ἰάλεμον ἀρίστευσε·
φθεγξεῖταί τι, σάφ' οἶδα, καλόν· διαθρύπτεται ἤδη.

Song.

δέσποιν', ἃ Γολγώς τε καὶ Ἰδάλιον ἐφίλασας,
αἰπεινάν τ' Ἔρυκα, χρυσῷ παίσδοισ' Ἀφροδίτα,
οἷόν τοι τὸν Ἄδωνιν ἀπ' ἀενάω Ἀχέροντος
μηνὶ δυωδεκάτῳ μαλακαίποδες ἄγαγον Ὧραι.
βάρδισται μακάρων Ὧραι φίλαι, ἀλλὰ ποθειναὶ
ἔρχονται, πάντεσσι βροτοῖς αἰεί τι φέροισαι.
Κύπρι Διωναία, τὺ μὲν ἀθανάταν ἀπὸ θνατᾶς,
ἀνθρώπων ὡς μῦθος, ἐποίησας Βερενίκαν,
ἀμβροσίαν ἐς στῆθος ἀποστάξασα γυναικός·
τὶν δὲ χαριζομένα, πολυώνυμε καὶ πολύναε,
ἁ Βερενικεία θυγάτηρ, Ἑλένᾳ εἰκυῖα,
Ἀρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἄδωνιν.
πὰρ μέν οἱ ὥρια κεῖται, ὅσα δρύες ἄκρα φέροντι,
πὰρ δ' ἁπαλοὶ κᾶποι, πεφυλαγμένοι ἐν ταλαρίσκοις
ἀργυρέοις, Συρίω δὲ μύρω χρύσει' ἀλάβαστρα·
εἴδατά θ' ὅσσα γυναῖκες ἐπὶ πλαθάνῳ πονέονται,
ἄνθεα μίσγοισαι λευκῷ παντοῖα μαλεύρῳ.
ὅσσα τ' ἀπὸ γλυκερῶ μέλιτος, τά τ' ἐν ὑγρῷ ἐλαίῳ,
πάντ' αὐτῷ πετεηνὰ καὶ ἑρπετὰ τᾷδε πάρεστι.
χλωραὶ δὲ σκιάδες, μαλακῷ βρίθοισαι ἀνήθῳ,
δέδμανθ'· οἱ δέ τε κῶροι ὑπερποτόωνται Ἔρωτες,
οἷοι ἀηδονιδῆες ἀεξομενᾶν ἐπὶ δένδρων
πωτῶνται πτερύγων πειρώμενοι, ὄζον ἀπ' ὄζω.
ὦ ἔβενος, ὦ χρυσός, ὦ ἐκ λευκῶ ἐλέφαντος

αἰετῷ, οἰνοχόον Κρονίδᾳ Διὶ παῖδα φέροντες,
πορφύρεοι δὲ τάπητες ἄνω, (“μαλακώτεροι ὕπνω”
ἁ Μίλατος ἐρεῖ, χὠ τὰν Σαμίαν καταβόσκων).
ἔστρωται κλίνα τῷ Ἀδώνιδι τῷ καλῷ ἄλλα.
τὰν μὲν Κύπρις ἔχει, τὰν δ' ὁ ῥοδόπαχυς Ἄδωνις,
ὀκτωκαιδεκέτης ἢ ἐννεακαίδεχ' ὁ γαμβρός.
οὐ κεντεῖ τὸ φίλαμ'· ἔτι οἱ περὶ χείλεα πυρρά.
νῦν μὲν Κύπρις ἔχοισα τὸν αὑτᾶς χαιρέτω ἄνδρα.
ἀῶθεν δ' ἄμμες νιν ἅμα δρόσῳ ἀθρόαι ἔξω
οἰσεῦμες ποτὶ κύματ' ἐπ' ἀϊόνι πτύοντα·
λύσασαι δὲ κόμαν, καὶ ἐπὶ σφυρὰ κόλπον ἀνεῖσαι,
στήθεσι φαινομένοις, λιγυρᾶς ἀρξώμεθ' ἀοιδᾶς.
ἕρπεις, ὦ φίλ' Ἄδωνι, καὶ ἐνθάδε κεἰς Ἀχέροντα
ἁμιθέων, ὡς φαντί, μονώτατος· οὔτ' Ἀγαμέμνων
τοῦτ' ἔπαθ', οὔτ' Αἴας ὁ μέγας βαρυμάνιος ἥρως,
οὔθ' Ἕκτωρ Ἑκάβας ὁ γεραίτατος εἴκατι παίδων,
οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπανελθών,
οὔθ' οἱ ἔτι πρότεροι Λαπίθαι, καὶ Λευκαλίωνες,
οὐ Πελοπηϊαδᾶν τε καὶ Ἄργεος ἄκρα Πελασγοί.
ἵλαθι νῦν, φίλ' Ἄδωνι, καὶ ἐς νέωτ' εὐθυμήσαις.
καὶ νῦν ἦνθες, Ἄδωνι, καί, ὅκκ' ἀφίκῃ, φίλος ἡξεῖς.

Gorgo.

Πραξινόα, τὸ χρῆμα σοφώτερον. ἁ θήλεια
ὀλβία, ὅσσα ἴσατι, πανολβία, ὡς γλυκὺ φωνεῖ.
ὥρα ὅμως κ' εἰς οἶκον· ἀνάριστος Διοκλείδας.
χὡνὴρ ὄξος ἅπαν· πεινᾶντι δὲ μηδὲ ποτένθῃς.
χαῖρε, Ἄδων ἀγαπατέ, καὶ ἐς χαίροντας ἀφίκευ.

IDYLL XVI.

The Praise of Hiero.

Αἰεὶ τοῦτο Διὸς κώραις μέλει, αἰὲν ἀοιδοῖς,
ὑμνεῖν ἀθανάτους, ὑμνεῖν ἀγαθῶν κλέα ἀνδρῶν.
Μῶσαι μὲν θεαὶ ἐντί, θεοὺς θεαὶ ἀείδοντι·
ἄμμες δὲ βροτοὶ οἵδε. βροτοὺς βροτοὶ ἀείδωμες.
τίς γὰρ τῶν ὁπόσοι γλαυκὰν ναίουσιν ὑπ' ἀῶ,
ἁμετέρας Χάριτας πετάσας ὑποδέξεται οἴκῳ
ἀσπασίως, οὐδ' αὖθις ἀδωρήτους ἀποπεμψεῖ;
αἱ δὲ σκυζόμεναι γυμνοῖς ποσὶν οἴκαδ' ἴασι,
πολλά με τωθάσδοισαι, ὅτ' ἀλιθίαν ὁδὸν ἦνθον·
ὀκνηραὶ δὲ πάλιν κενεᾶς ἐπὶ πυθμένι χηλῶ
ψυχροῖς ἐν γονάτεσσι κάρη μίμνοντι βαλοῖσαι,
ἔνθ' αἰεὶ σφίσιν ἕδρα, ἐπὰν ἄπρακτοι ἵκωνται.
τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλασεῖ;
οὐκ οἶδ'· οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργμασιν, ὡς πάρος, ἐσθλοῖς
αἰνεῖσθαι σπεύδοντι· νενίκηνται δ' ὑπὸ κερδέων.
πᾶς δ', ὑπὸ κόλπω χεῖρας ἔχων, πόθεν οἴσεται ἀθρεῖ
ἄργυρον· οὐδέ κεν ἰὸν ἀποτρίψας τινὶ δοίη,
ἀλλ' εὐθὺς μυθεῖται· "ἀπωτέρω ἢ γόνυ κνήμα·
"αὐτῷ μοί τι γένοιτο· θεοὶ τιμῶσιν ἀοιδούς·
"τίς δέ κεν ἄλλου ἀκούσαι; ἅλις πάντεσσιν Ὅμηρος·
"οὗτος ἀοιδῶν λῷστος, ὃς ἐξ ἐμεῦ οἴσεται οὐδέν."

δαιμόνιοι, τί δὲ κέρδος ὁ μυρίος ἔνδοθι χρυσὸς
κείμενος; οὐχ ἅδε πλούτου φρονέουσιν ὄνασις·
ἀλλὰ τὸ μὲν ψυχᾷ, τὸ δὲ καί τινι δοῦναι ἀοιδῶν·
πολλοὺς δ' εὖ ἔρξαι παῶν, πολλοὺς δὲ καὶ ἄλλων
ἀνθρώπων· αἰεὶ δὲ θεοῖς ἐπιβώμια ῥέζειν·
μηδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέζᾳ
μειλίξαντ' ἀποπέμψαι, ἐπὰν ἐθέλωντι νέεσθαι·
Μουσάων δὲ μάλιστα τίειν ἱεροὺς ὑποφήτας·
ὄφρα καὶ εἰν ἀΐδαο κεκρυμμένος ἐσθλὸς ἀκούσῃς,
μηδ' ἀκλεὴς μύρηαι ἐπὶ ψυχρῶ 'Αχέροντος,
ὡσεί τις, μακέλᾳ τετυλωμένος ἔνδοθι χεῖρας,
ἀχὴν ἐκ πατέρων πενίαν ἀκτήμονα κλαίων.
πολλοὶ ἐν 'Αντιόχοιο δόμοις καὶ ἄνακτος 'Αλεύα
ἁρμαλιὰν ἔμμηνον ἐμετρήσαντο πενέσται.
πολλοὶ δὲ Σκοπάδαισιν ἐλαυνόμενοι ποτὶ σακοὺς
μόσχοι σὺν κεραῇσιν ἐμυκήσαντο βόεσσι·
μυρία δ' ἀμπεδίον Κραννώνιον ἐνδιάασκον
ποιμένες ἔκκριτα μᾶλα φιλοξείνοισι Κρεώνδαις·
ἀλλ' οὔ σφιν τῶν ἦδος, ἐπεὶ γλυκὺν ἐξεκένωσαν
θυμὸν ἐς εὐρεῖαν σχεδίαν στυγνοῦ 'Αχέροντος,
ἄμναστοι δέ, τὰ πολλὰ καὶ ὄλβια τῆνα λιπόντες,
δειλοῖς ἐν νεκύεσσι μακροὺς αἰῶνας ἔκειντο,
εἰ μὴ δεινὸς ἀοιδὸς ὁ Κήϊος αἰόλα φωνέων
βάρβιτον ἐς πολύχορδον ἐν ἀνδράσι θῆκ' ὀνομαστοὺ
ὁπλοτέροις· τιμᾶς δὲ καὶ ὠκέες ἔλλαχον ἵπποι,
οἵ σφισιν ἐξ ἱερῶν στεφανηφόροι ἦνθον ἀγώνων.
τίς δ' ἂν ἀριστῆας Λυκίων ποτέ, τίς κομόωντας
Πριαμίδας, ἢ θῆλυν ἀπὸ χροιᾶς Κύκνον ἔγνω,
εἰ μὴ φυλόπιδας προτέρων ὕμνησαν ἀοιδαί;
οὐδ' 'Οδυσεύς, ἑκατόν τε καὶ εἴκατι μῆνας ἀλαθεὶς

πάντας ἐπ' ἀνθρώπους, ἀΐδαν τ' εἰς ἔσχατον ἐνθὼν
ζωός, καὶ σπήλυγγα φυγὼν ὀλοοῖο Κύκλωπος,
δηναιὸν κλέος ἔσχεν· ἐσιγάθη δ' ὁ συφορβὸς
Εὔμαιος, καὶ βουσὶ Φιλοίτιος ἀμφ' ἀγελαίαις
ἔργον ἔχων, αὐτός τε περίσπλαγχνος Λαέρτας,
εἰ μὴ σφᾶς ὤνασαν Ἰάονος ἀνδρὸς ἀοιδαί.
 ἐκ Μοισᾶν ἀγαθὸν κλέος ἔρχεται ἀνθρώποισι·
χρήματα δὲ ζώοντες ἀμαλδύνοντι θανόντων.
ἀλλ' ἶσος γὰρ ὁ μόχθος, ἐπ' ᾀόνι κύματα μετρεῖν,
ὅσσ' ἄνεμος χέρσονδε μετὰ γλαυκᾶς ἁλὸς ὠθεῖ,
ἢ ὕδατι νίζειν θολερὰν ἰοειδέϊ πλίνθον,
καὶ φιλοκερδείᾳ βεβλαμμένον ἄνδρα παρελθεῖν.
χαιρέτω ὅστις τοῖος· ἀνήριθμος δέ οἱ εἴη
ἄργυρος· αἰεὶ δὲ πλεόνων ἔχοι ἵμερος αὐτόν.
αὐτὰρ ἐγὼν τιμάν τε καὶ ἀνθρώπων φιλότητα
πολλῶν ἡμιόνων τε καὶ ἵππων πρόσθεν ἑλοίμαν.
δίζημαι δ' ᾧ κεν θνατῶν κεχαρισμένος ἔνθω
σὺν Μοίσαις· χαλεπαὶ γὰρ ὁδοὶ τελέθοντι ἀοιδοῖς
κουράων ἀπάνευθε Διὸς μέγα βουλεύοντος.
οὔπω μῆνας ἄγων ἔκαμ' οὐρανός, οὐδ' ἐνιαυτούς·
πολλοὶ κινήσουσιν ἔτι τροχὸν ἅρματος ἵπποι·
ἔσσεται οὗτος ἀνήρ, ὃς ἐμεῦ κεχρήσετ' ἀοιδοῦ,
ῥέξας ἢ Ἀχιλεὺς ὅσσον μέγας, ἢ βαρὺς Αἴας
ἐν πεδίῳ Σιμόεντος, ὅθι Φρυγὸς ἠρίον Ἴλου.
ἤδη νῦν Φοίνικες, ὑπ' ἀελίῳ δύνοντι
οἰκεῦντες Λιβύας ἄκρον σφυρόν, ἐρρίγαντι·
ἤδη βαστάζουσι Συρακόσιοι μέσα δοῦρα,
ἀχθόμενοι σακέεσσι βραχίονας ἰτεΐνοισιν·
ἐν δ' αὐτοῖς Ἱέρων, προτέροις ἶσος ἡρώεσσι,
ζώννυται, ἵππειαι δὲ κόρυν σκεπάουσιν ἔθειραι.

αἲ γάρ, Ζεῦ κύδιστε πάτερ, καὶ πότνι' Ἀθάνα,
κώρα θ', ἃ σὺν ματρὶ πολυκλάρων Ἐφυραίων
εἴληχας μέγα ἄστυ, παρ' ὕδασι Λυσιμελείας,
ἐχθροὺς ἐκ νάσοιο κακὰ πέμψειεν ἀνάγκα
Σαρδόνιον κατὰ κῦμα, φίλων μόρον ἀγγελέοντας
τέκνοις ἠδ' ἀλόχοισιν, ἀριθματοὺς ἀπὸ πολλῶν·
ἄστεα δὲ προτέροισι πάλιν ναίοιτο πολίταις,
δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατ' ἄκρας·
ἀγροὺς δ' ἐργάζοιντο τεθαλότας· αἳ τ' ἀνάριθμοι
μήλων χιλιάδες βοτάναις διαπιανθεῖσαι
ἀμπεδίον βλήχοιντο, βόες δ' ἀγελαδὸν ἐς αὖλιν
ἐρχόμεναι σκνιπαῖον ἐπισπεύδοιεν ὁδίταν·
νειοὶ δ' ἐκπονέοιντο ποτὶ σπόρον, ἀνίκα τέττιξ,
ποιμένας ἐνδίους πεφυλαγμένος, ἔνδοθι δένδρων
ἀχεῖ ἐν ἀκρεμόνεσσιν· ἀράχνια δ' εἰς ὅπλ' ἀράχναι
λεπτὰ διαστήσαιντο, βοᾶς δ' ἔτι μηδ' ὄνομ' εἴη.
ὑψηλὸν δ' Ἱέρωνι κλέος φορέοιεν ἀοιδοὶ
καὶ πόντου Σκυθικοῖο πέραν, καὶ ὅπῃ πλατὺ τεῖχος
ἀσφάλτῳ δήσασα Σεμίραμις ἐμβασίλευεν.
εἷς μὲν ἐγών, πολλοὺς δὲ Διὸς φιλέοντι καὶ ἄλλους
θυγατέρες, τοῖς πᾶσι μέλοι Σικελὰν Ἀρέθοισαν
ὑμνεῖν σὺν λαοῖσι, καὶ αἰχμητὰν Ἱέρωνα.
ὦ Ἐτεόκλειοι θύγατρες θεαί, αἳ Μινύειον
Ὀρχομενὸν φιλέοισαι, ἀπεχθόμενόν ποκα Θήβαις,
ἄκλητος μὲν ἔγωγε μένοιμί κεν· ἐς δὲ καλεύντων
θαρσήσας Μοίσαισι σὺν ἁμετέραισιν ἱκοίμαν,
καλλείψω δ' οὐδ' ὔμμε· τί γὰρ Χαρίτων ἀγαπατὸν
ἀνθρώποις ἀπάνευθεν; ἀεὶ Χαρίτεσσιν ἅμ' εἴην.

IDYLL XVII.

The Praise of Ptolemy.

'Ἐκ Διὸς ἀρχώμεσθα, καὶ ἐς Δία λήγετε Μοῖσαι,
ἀθανάτων τὸν ἄριστον ἐπὴν ᾄδωμεν ἀοιδαῖς·
ἀνδρῶν δ' αὖ Πτολεμαῖος ἐνὶ πρώτοισι λεγέσθω,
καὶ πύματος, καὶ μέσσος· ὁ γὰρ προφερέστατος ἀνδρῶν.
ἥρωες, τοὶ πρόσθεν ἀφ' ἡμιθέων ἐγένοντο,
ῥέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν ἀοιδῶν·
αὐτὰρ ἐγὼ Πτολεμαῖον, ἐπιστάμενος καλὰ εἰπεῖν,
ὑμνήσαιμ'· ὕμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.
Ἴδαν ἐς πολύδενδρον ἀνὴρ ὑλατόμος ἐλθών,
παπταίνει, παρεόντος ἅδην, πόθεν ἄρξεται ἔργου.
τί πρῶτον καταλέξω; ἐπεὶ πάρα μυρία εἰπεῖν,
οἷσι θεοὶ τὸν ἄριστον ἐτίμασαν βασιλήων.
ἐκ πατέρων οἷος μὲν ἔην τελέσαι μέγα ἔργον
Λαγιάδας Πτολεμαῖος, ὅκα φρεσὶν ἐγκατάθοιτο
βουλάν, ἃν οὐκ ἄλλος ἀνὴρ οἷός τε νοῆσαι.
τῆνον καὶ μακάρεσσι πατὴρ ὁμότιμον ἔθηκεν
ἀθανάτοις, καί οἱ χρύσεος δόμος ἐν Διὸς οἴκῳ
δέδμηται· παρὰ δ' αὐτὸν 'Αλέξανδρος φίλα εἰδὼς
ἑδριάει, Πέρσα σι βαρὺς θεὸς αἰολομίτραις.
ἀντία δ' Ἡρακλῆος ἕδρα σφιν ταυροφόνοιο
ἵδρυται, στερεοῖο τετυγμένα ἐξ ἀδάμαντος·

ἔνθα σὺν ἄλλοισιν θαλίας ἔχει οὐρανίδαισι,
χαίρων υἱωνῶν περιώσιον υἱωνοῖσιν,
ὅττι σφέων Κρονίδας μελέων ἐξείλετο γῆρας·
ἀθάνατοι δὲ καλεῦνται ἑοὶ νέποδες γεγαῶτες.
ἀμφοῖν γὰρ πρόγονός σφιν ὁ καρτερὸς Ἡρακλείδας,
ἀμφότεροι δ' ἀριθμεῦνται ἐς ἔσχατον Ἡρακλῆα.
τῷ καὶ ἐπεὶ δαίτηθεν ἴοι κεκορημένος ἤδη
νέκταρος εὐόδμοιο φίλας ἐς δῶμ' ἀλόχοιο,
τῷ μὲν τόξον ἔδωκεν ὑπωλένιόν τε φαρέτραν,
τῷ δὲ σιδάρειον σκύταλον, κεχαραγμένον ὄζοις·
οἱ δ' εἰς ἀμβρόσιον θάλαμον λευκοσφύρου Ἥβας
ὅπλα, καὶ αὐτὸν ἄγοντι γενειήταν Διὸς υἱόν.
οἵα δ' ἐν πινυταῖσι περικλειτὰ Βερενίκα
ἔπρεπε θηλυτέραις, ὄφελος μέγα γειναμένοισι.
τᾷ μὲν Κύπρον ἔχοισα, Διώνας πότνια κώρα,
κόλπον ἐς εὐώδη ῥαδινὰς ἐσεμάξατο χεῖρας.
τῷ οὔπω τινὰ φαντὶ ἁδεῖν τόσον ἀνδρὶ γυναῖκα,
ὅσσον περ Πτολεμαῖος ἑὴν ἐφίλασεν ἄκοιτιν.
ἦ μὰν ἀντεφιλεῖτο πολὺ πλέον· ὧδέ κε παισὶ
θαρσήσας σφετέροισιν ἐπιτρέποι οἶκον ἅπαντα,
ὁππότε κεν φιλέων βαίνῃ λέχος ἐς φιλεούσης.
ἀστόργου δὲ γυναικὸς ἐπ' ἀλλοτρίῳ νόος αἰέν,
ῥηΐδιαι δὲ γοναί, τέκνα δ' οὔποτ' ἐοικότα πατρί.
κάλλει ἀριστεύοισα θεάων πότν' Ἀφροδίτα,
σοὶ τήνα μεμέλητο· σέθεν δ' ἕνεκεν Βερενίκα
εὐειδὴς Ἀχέροντα πολύστονον οὐκ ἐπέρασεν·
ἀλλά μιν ἁρπάξασα, πάροιθ' ἐπὶ νῆα κατελθεῖν
κυάνεαν καὶ στυγνὸν ἀεὶ πορθμῆα καμόντων,
ἐς ναὸν κατέθηκας, ἑᾶς δ' ἀπεδάσσαο τιμᾶς.
πᾶσιν δ' ἤπιος ἥδε βροτοῖς μαλακοὺς μὲν ἔρωτας

προσπνείει, κούφας δὲ διδοῖ ποθέοντι μερίμνας.
Ἀργεία κυάνοφρυ, σὺ λαοφόνον Διομήδεα
μισγομένα Τυδῆϊ τέκες, Καλυδώνιον ἄνδρα·
ἀλλὰ Θέτις βαθύκολπος ἀκοντιστὰν Ἀχιλῆα
Αἰακίδᾳ Πηλῆϊ· σὲ δ', αἰχμητὰ Πτολεμαῖε,
αἰχμητᾷ Πτολεμαίῳ ἀρίζαλος Βερενίκα.
καί σε Κόως ἀτίταλλε, βρέφος νεογιλὸν ἐόντα
δεξαμένα παρὰ ματρός, ὅτε πρώταν ἴδες ἀῶ.
ἔνθα γὰρ Εἰλείθυιαν ἐβώσατο λυσίζωνον
Ἀντιγόνας θυγάτηρ βεβαρημένα ὠδίνεσσιν.
ἁ δέ οἱ εὐμενέουσα παρίστατο, κὰδ δ' ἄρα πάντων
νωδυνίαν κατέχευε μελῶν· ὁ δὲ πατρὶ ἐοικὼς
παῖς ἀγαπατὸς ἔγεντο. Κόως δ' ὀλόλυξεν ἰδοῖσα,
φᾶ δέ, καθαπτομένα βρέφεος χείρεσσι φίλαισιν·
ὄλβιε κῶρε γένοιο, τίοις δέ με τόσσον, ὅσον περ
Δῆλον ἐτίμασεν κυανάμπυκα Φοῖβος Ἀπόλλων·
ἐν δὲ μιᾷ τιμᾷ Τρίοπος καταθεῖο κολώναν,
ἶσον Δωριέεσσι νέμων γέρας ἐγγὺς ἐοῦσιν,
ὅσσον καὶ Ῥήναιαν ἄναξ ἐφίλασεν Ἀπόλλων.
ὣς ἄρα νᾶσος ἔειπεν· ὁ δ' ὑψόθεν ἔκλαγε φωνᾷ
ἐς τρὶς ὑπαὶ νεφέων Διὸς αἴσιος αἰετὸς ὄρνις·
Ζηνός που τόδε σῆμα. Διῒ Κρονίωνι μέλοντι
αἰδοῖοι βασιλῆες· ὁ δ' ἔξοχος, ὅν κε φιλάσῃ
γεινόμενον ταπρῶτα· πολὺς δέ οἱ ὄλβος ὀπηδεῖ.
πολλᾶς μὲν κρατέει γαίας, πολλᾶς δὲ θαλάσσας.
μυρίαι ἄπειροί τε, καὶ ἔθνεα μυρία φωτῶν
λήϊον ἀλδήσκουσιν ὀφελλόμενον Διὸς ὄμβρῳ·
ἀλλ' οὔτις τόσα φύει, ὅσα χθαμαλὰ Αἴγυπτος,
Νεῖλος ἀναβλύζων διερὰν ὅτε βώλακα θρύπτει.
οὐδέ τις ἄστεα τόσσα βροτῶν ἔχει ἔργα δαέντων.

τρεῖς μέν οἱ πολίων ἑκατοντάδες ἐνδέδμηνται,
τρεῖς δ' ἄρα χιλιάδες τρισσαῖς ἐπὶ μυριάδεσσι,
δοιαὶ δὲ τριάδες, μετὰ δέ σφισιν ἐννεάδες τρεῖς·
τῶν πάντων Πτολεμαῖος *ἀγάνωρ ἐμβασιλεύει.*
καὶ μὴν Φοινίκας *ἀποτέμνεται,* Ἀρραβίας *τε,*
καὶ Συρίας, Λιβύας *τε, κελαινῶν τ'* Αἰθιοπήων·
Παμφύλοισί *τε πᾶσι καὶ αἰχμηταῖς* Κιλίκεσσι
σαμαίνει, Λυκίοις *τε, φιλοπτολέμοισί τε* Καρσί,
καὶ νάσοις Κυκλάδεσσιν· *ἐπεί οἱ νᾶες ἄρισται*
πόντον ἐπιπλώοντι· θάλασσα δὲ πᾶσα καὶ αἶα
καὶ ποταμοὶ κελάδοντες ἀνάσσονται Πτολεμαίῳ.
πολλοὶ δ' ἱππῆες, πολλοὶ δέ οἱ ἀσπιδιῶται
χαλκῷ μαρμαίροντι σεσαγμένοι ἀμφαγέρονται.
ὄλβῳ μὲν πάντας καταβεβρίθει βασιλῆας·
τόσσον ἐπ' ἆμαρ ἕκαστον ἐς ἀφνεὸν ἔρχεται οἶκον
πάντοθε. λαοὶ δ' ἔργα περιστέλλουσιν ἕκηλοι.
οὐ γάρ τις δηΐων πολυκήτεα Νεῖλον *ἐπεμβὰς*
πεζὸς ἐν ἀλλοτρίαισι βοὰν ἐστάσατο κώμαις·
οὐδέ τις αἰγιαλόνδε θοᾶς ἐξάλατο ναὸς
θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἰγυπτίῃσιν.
τοῖος ἀνὴρ πλατέεσσιν ἐνίδρυται πεδίοισι
ξανθοκόμας Πτολεμαῖος, *ἐπιστάμενος δόρυ πάλλειν·*
ᾧ ἐπίπαγχυ μέλει πατρώϊα πάντα φυλάσσειν,
οἷ' ἀγαθῷ βασιλῆϊ, τὰ δὲ κτεατίζεται αὐτός.
οὐ μὰν ἀχρεῖός γε δόμῳ ἐνὶ πίονι χρυσός
μυρμάκων ἅτε πλοῦτος ἀεὶ κέχυται μογεόντων·
ἀλλὰ πολὺν μὲν ἔχοντι θεῶν ἐρικυδέες οἶκοι,
αἰὲν ἀπαρχομένοιο, σὺν ἄλλοισιν γεράεσσι·
πολλὸν δ' ἰφθίμοισι δεδώρηται βασιλεῦσι,
πολλὸν δὲ πτολίεσσι, πολὺν δ' ἀγαθοῖσιν ἑταίροις.

οὐδὲ Διωνύσου τὶς ἀνὴρ ἱεροὺς κατ' ἀγῶνας
ἵκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι ἀοιδάν,
ᾧ οὐ δωτίναν ἀντάξιον ὤπασε τέχνας.
Μουσάων δ' ὑποφῆται ἀείδοντι Πτολεμαῖον
ἀντ' εὐεργεσίας. τί δὲ κάλλιον ἀνδρί κεν εἴη
ὀλβίῳ, ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι;
τοῦτο καὶ Ἀτρείδαισι μένει· τὰ δὲ μυρία τῆνα,
ὅσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἑλόντες,
ἀέρι πᾷ κέκρυπται, ὅθεν πάλιν οὐκέτι νόστος.
μοῦνος ὅδε προτέρων τε καὶ ὧν ἔτι θερμὰ κονία
στειβομένα καθύπερθε ποδῶν ἐκμάσσεται ἴχνη,
ματρὶ φίλᾳ καὶ πατρὶ θυώδεας εἵσατο ναούς·
ἐν δ' αὐτοὺς χρυσῷ περικαλλέας ἠδ' ἐλέφαντι
ἵδρυσεν πάντεσσιν ἐπιχθονίοισιν ἀρωγούς.
πολλὰ δὲ πιανθέντα βοῶν ὅγε μηρία καίει
μασὶ περιπλομένοισιν, ἐρευθομένων ἐπὶ βωμῶν,
αὐτός τ' ἰφθίμα τ' ἄλοχος· τᾶς οὔτις ἀρείων
νυμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἀγοστῷ,
ἐκ θυμοῦ στέργοισα κασίγνητόν τε πόσιν τε.
ὧδε καὶ ἀθανάτων ἱερὸς γάμος ἐξετελέσθη,
οὓς τέκετο κρείοισα Ῥέα βασιλῆας Ὀλύμπου·
ἓν δὲ λέχος στόρνυσιν ἰαύειν Ζηνὶ καὶ Ἥρᾳ,
χεῖρας φοιβήσασα μύροις, ἔτι παρθένος Ἶρις.
χαῖρε, ἄναξ Πτολεμαῖε· σέθεν δ' ἐγὼ ἶσα καὶ ἄλλων
μνάσομαι ἁμιθέων· δοκέω δ', ἔπος οὐκ ἀπόβλητον
φθέγξομαι ἐσσομένοις· ἀρετάν γε μὲν ἐκ Διὸς ἕξεις.

IDYLL XVIII.

Epithalamium of Helen.

Ἔν ποκ' ἄρα Σπάρτᾳ ξανθότριχι πὰρ Μενελάῳ
παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχοισαι
πρόσθε νεογράπτω θαλάμω χορὸν ἐστάσαντο,
δώδεκα ταὶ πρᾶται πόλιος, μέγα χρῆμα Λακαινᾶν,
ἁνίκα Τυνδάρεω κατεκλάξατο τὰν ἀγαπατὰν
μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρέος υἱός.
ἄειδον δ' ἄρα πᾶσαι ἐς ἓν μέλος ἐγκροτέοισαι
ποσσὶ περιπλέκτοις, περὶ δ' ἴαχε δῶμ' ὑμεναίῳ.
  οὕτω δὴ πρῴϊζα κατέδραθες, ὦ φίλε γαμβρέ;
ἦ ῥά τις ἐσσὶ λίαν βαρυγούνατος; ἦ ῥα φίλυπνος;
ἦ ῥα πολύν τιν' ἔπινες, ὅτ' εἰς εὐνὰν κατεβάλλευ;
εὕδειν μὰν χρῄζοντα καθ' ὥραν αὐτὸν ἐχρῆν τυ,
παῖδα δ' ἐᾶν σὺν παισὶ φιλοστόργῳ παρὰ ματρὶ
παίσδειν ἐς βαθὺν ὄρθρον· ἐπεὶ καὶ ἔνας, καὶ ἐς ἀῶ,
κῆς ἔτος ἐξ ἔτεος, Μενέλαε, τεὰ νυὸς ἅδε.
ὄλβιε γάμβρ', ἀγαθός τις ἐπέπταρεν ἐρχομένῳ τοι
ἐς Σπάρταν, ὅποι ὧλλοι ἀριστέες, ὡς ἀνύσαιο.
μοῦνος ἐν ἀμιθέοις Κρονίδαν Δία πενθερὸν ἑξεῖς.
Ζανός τοι θυγάτηρ ὑπὸ τὰν μίαν ᾤχετο χλαῖναν,
οἷα Ἀχαιϊάδων γαῖαν πατεῖ οὐδεμί' ἄλλα.
ἦ μέγα τοί κε τέκοιτ', εἰ ματέρι τίκτοι ὁμοῖον.

ἄμμες γὰρ πᾶσαι συνομάλικες, αἷς δρόμος ωὑτὸς
χρισαμέναις ἀνδριστὶ παρ' Εὐρώταο λοετροῖς,
τετράκις ἑξήκοντα κόραι, θῆλυς νεολαία·
τᾶν οὐδ' ἄν τις ἄμωμος, ἐπεί χ' Ἑλένᾳ παρισωθῇ.
πότνι' ἅτ' ἀντέλλοισα καλὸν διέφανε πρόσωπον
ἀὼς, ἢ ἅτε λευκὸν ἔαρ χειμῶνος ἀνέντος,
ὧδε καὶ ἁ χρυσέα Ἑλένα διεφαίνετ' ἐν ἁμῖν.
πιείρᾳ μεγάλα ἅτ' ἀνέδραμε κόσμος ἀρούρᾳ
ἢ κάπῳ κυπάρισσος, ἢ ἅρματι Θεσσαλὸς ἵππος,
ὧδε καὶ ἁ ῥοδόχρως Ἑλένα Λακεδαίμονι κόσμος.
οὔτε τις ἐς ταλάρως πανίσδεται ἔργα τοιαῦτα,
οὔτ' ἐνὶ δαιδαλέῳ πυκινώτερον ἄτριον ἱστῷ
κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεόντων,
οὐ μὰν οὐ κιθάραν τὶς ἐπίσταται ὧδε κροτῆσαι,
Ἄρτεμιν ἀείδοισα καὶ εὐρύστερνον Ἀθάναν,
ὡς Ἑλένα, τᾶς πάντες ἐπ' ὄμμασιν ἵμεροί ἐντι.
ὦ καλά, ὦ χαρίεσσα κόρα, τὺ μὲν οἰκέτις ἤδη.
ἄμμες δ' ἐς δρόμον ἦρι καὶ ἐς λειμώνια φύλλα
ἐρψοῦμες, στεφάνως δρεψεύμεναι ἁδὺ πνέοντας,
πολλὰ τεοῦς, Ἑλένα, μεμναμέναι, ὡς γαλαθηναὶ
ἄρνες γειναμένας ὄϊος μαστὸν ποθέοισαι.
πράτᾳ τοι στέφανον λωτῶ χαμαὶ αὐξομένοιο
πλέξασαι, σκιερὰν καταθήσομεν ἐς πλατάνιστον·
πράτᾳ δ', ἀργυρέας ἐξ ὄλπιδος ὑγρὸν ἄλειφαρ
λασδόμεναι σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον·
γράμματα δ' ἐν φλοιῷ γεγράψεται, ὡς παριών τις
ἀννείμῃ, Δωριστί, "σέβου μ'· Ἑλένας φυτὸν εἰμί."
χαίροις, ὦ νύμφα, χαίροις, εὐπένθερε γαμβρέ.
Λατὼ μὲν δοίη, Λατὼ κουροτρόφος ὔμμιν
εὐτεκνίαν· Κύπρις δὲ, θεὰ Κύπρις, ἶσον ἔρασθαι

ἀλλάλων· Ζεὺς δέ, Κρονίδας Ζεύς, ἄφθιτον ὄλβον,
ὡς ἐξ εὐπατριδᾶν εἰς εὐπατρίδας πάλιν ἔνθῃ,
εὕδετ' ἐς ἀλλάλων στέρνον φιλότητα πνέοντες
καὶ πόθον· ἔγρεσθαι δὲ πρὸς ἀῶ μὴ 'πιλάθησθε.
νεύμεθα κἄμμες ἐς ὄρθρον, ἐπεί κα πρᾶτος ἀοιδὸς
ἐξ εὐνᾶς κελαδήσῃ ἀνασχὼν εὔτριχα δειράν.
Ὑμάν, ὦ Ὑμέναιε, γάμῳ ἐπὶ τῷδε χαρείης.

IDYLL XIX.

The Honey-Stealer.

Τὸν κλέπταν ποτ' Ἔρωτα κακὰ κέντασε μέλισσα,
κηρίον ἐκ σίμβλων συλεύμενον· ἄκρα δὲ χειρῶν
δάκτυλα πάντ' ὑπένυξεν· ὁ δ' ἄλγεε, καὶ χέρ' ἐφύση,
καὶ τὰν γᾶν ἐπάταξε, καὶ ἅλατο· τᾷ δ' Ἀφροδίτᾳ
δεῖξεν τὰν ὀδύναν, καὶ μέμφετο, ὅττι γε τυτθὸν
θηρίον ἐντὶ μέλισσα, καὶ ἁλίκα τραύματα ποιεῖ.
χᾀ μάτηρ γελάσασα, Τὺ δ' οὐκ ἴσον ἐσσὶ μελίσσαις;
ὃς τυτθὸς μὲν ἔης, τὰ δὲ τραύματα ἁλίκα ποιεῖς.

IDYLL XXI.

The Fishermen.

*Ἁ πενία, Διόφαντε, μόνα τὰς τέχνας ἐγείρει·
αὐτὰ τῶ μόχθοιο διδάσκαλος· οὐδὲ γὰρ εὕδειν
ἀνδράσιν ἐργατίναισι κακαὶ παρέχοντι μέριμναι.
κἂν ὀλίγον νυκτός τις ἐπιψαύσῃσι, τὸν ὕπνον
αἰφνίδιον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι.
ἰχθύος ἀγρευτῆρες ὁμῶς δύο κεῖντο γέροντες,
στρωσάμενοι βρύον αὖον ὑπὸ πλεκταῖς καλύβαισι,
κεκλιμένοι τοίχῳ τῷ φυλλίνῳ· ἐγγύθι δ' αὐτοῖν
κεῖτο τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι,
τοὶ κάλαμοι, τἄγκιστρα, τὰ φυκιόεντα δέλητα,
ὁρμειαί, κύρτοι τε, καὶ ἐκ σχοίνων λαβύρινθοι,
μήρινθοι, κώπα τε, γέρων τ' ἐπ' ἐρείσμασι λέμβος,
νέρθεν τᾶς κεφαλᾶς φορμὸς βραχύς, εἵματα, πῖλοι·
οὗτος τοῖς ἁλιεῦσιν ὁ πᾶς πόρος, οὗτος ὁ πλοῦτος.
οὐδὸς δ' οὐχὶ θύραν εἶχ', οὐ κύνα· πάντα περισσὰ
πάντ' ἐδόκει τήνοις· ἁ γὰρ πενία σφας ἐτήρει.
οὐδεὶς δ' ἐν μέσσῳ γείτων, παντᾷ δὲ παρ' αὐτὰν
θλιβομένα καλύβαν τρυφερὸν προσέναχε θάλασσα.
οὔπω τὸν μέσατον δρόμον ἄνυεν ἅρμα Σελάνας,
τοὺς δ' ἁλιεῖς ἤγειρε φίλος πόνος· ἐκ βλεφάρων δὲ
ὕπνον ἀπωσάμενοι σφετέραις φρεσὶν ἤρεθον ᾠδάν.*

Asphalion.

ψεύδονται, φίλε, πάντες, ὅσοι τὰς νύκτας ἔφασκον
τῶ θέρεος μινύθειν, ὅτε τἄματα μακρὰ φέρει Ζεύς·
ἤδη μυρί' ἐσεῖδον ὀνείρατα, κοὐδέπω ἀώς.
μὴ λαθόμαν; τί τὸ χρῆμα; χρόνον δ' αἱ νύκτες ἔχοντι.

Mate.

Ἀσφαλίων, μέμφῃ τὸ καλὸν θέρος· οὐ γὰρ ὁ καιρὸς
αὐτομάτως παρέβα τὸν ἑὸν δρόμον· ἀλλὰ τὸν ὕπνον
ἁ φροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τιν.

Asphalion.

ἆρ' ἔμαθες κρίνειν ποκ' ἐνύπνια; χρηστὰ γὰρ εἶδον.
οὐ σ' ἐθέλω τὠμῶ φαντάσματος ἦμεν ἄμοιρον·
ὡς καὶ τὰν ἄγραν, τὠνείρατα πάντα μερίζευ.
ὃς γὰρ ἂν εἰκάζῃ κατὰ τὸν νόον, οὗτος ἄριστος
ἔστιν ὀνειροκρίτας, ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς.
ἄλλως καὶ σχολὴ ἐντί· τί γὰρ ποιεῖν ἂν ἔχοι τὶς
κείμενος ἐν φύλλοις ποτὶ κύματι, μηδὲ καθεύδων,
ἀλλ' ὄνος ἐν ῥάμνῳ, τὸ δὲ λύχνιον ἐν πρυτανείῳ·
φαντὶ γὰρ ἀγρυπνίαν τόδ' ἔχειν.

Mate.

λέγε μοί ποτε νυκτός
ὄψιν, πάντα τεῷ δὲ λέγων μάνυσον ἑταίρῳ.

Asphalion.

δειλινὸν ὡς κατέδαρθον ἐν εἰναλίοισι πόνοισιν,
(οὐκ ἦν μὰν πολύσιτος· ἐπεὶ δειπνεῦντες ἐν ὥρᾳ,
εἰ μέμνῃ, τᾶς γαστρὸς ἐφειδόμεθ'·) εἶδον ἐμαυτὸν
ἐν πέτρᾳ μεμαῶτα· καθεσδόμενος δ' ἐδόκευον
ἰχθύας, ἐκ καλάμων δὲ πλάνον κατέσειον ἐδωδάν.
καί τις τῶν τραφερῶν ὠρέξατο· (καὶ γὰρ ἐν ὕπνοις
πᾶσα κύων ἄρκτον μαντεύεται· ἰχθύα κἠγών.)

χὠ μὲν τὠγκίστρῳ ποτεφύετο, καὶ ῥέεν αἷμα·
τὸν κάλαμον δ' ὑπὸ τῶ κινήματος ἀγκύλον εἶχον.
τὼ χέρε τεινόμενος περὶ κνώδαλον εὗρον ἀγῶνα,
πῶς κεν ἕλω μέγαν ἰχθὺν ἀφαυροτέροισι σιδάροις.
εἶθ' ὑπομιμνάσκων τῶ τρώματος, ἠρέμ' ἔνυξα,
καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.
ἤνυσα δ' ὦν τὸν ἄεθλον· ἀνείλκυσα χρύσεον ἰχθύν,
παντᾷ τοι χρυσῷ πεπυκασμένον· εἶχε δὲ δεῖμα,
μήτι Ποσειδάωνι *πέλοι πεφιλαμένος ἰχθύς,*
ἢ τάχα τᾶς γλαυκᾶς κειμήλιον 'Αμφιτρίτας.
ἠρέμα δ' αὐτὸν ἑλὼν ἐκ τὠγκίστρω ἀπέλυσα,
μή ποτε τῶ στόματος τἀγκίστρια χρυσὸν ἔχοιεν.
καὶ τὸν μὲν πειστῆρι κατῆγον ἐπ' ἠπείροιο,
ὤμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θεῖναι,
ἀλλὰ μενεῖν ἐπὶ γᾶς, καὶ τῶ χρυσῶ βασιλεύσειν.
ταῦτά με κἀξήγειρε· τὺ δ', ὦ ξένε, λοιπὸν ἔρειδε
τὰν γνώμαν· ὅρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.

Mate.

καὶ σύ γε μὴ τρέσσῃς· οὐκ ὤμοσας· οὐδὲ γὰρ ἰχθὺν
χρύσεον ὡς ἴδες εὗρες· ἴσαι δὴ ψεύδεσιν ὄψεις.
εἰ δ' ὕπαρ, οὐ κνώσσων τὺ τὰ χωρία ταῦτα ματεύσεις,
ἐλπὶς τῶν ὕπνων· ζάτει τὸν σάρκινον ἰχθύν,
μὴ σὺ θάνῃς λιμῷ, καίτοι χρυσοῖσιν ὀνείροις.

IDYLL XXII.

The Twin Brethren.

Ὑμνέομες Λήδας τε καὶ αἰγιόχω Διὸς υἱώ,
Κάστορα, καὶ φοβερὸν Πολυδεύκεα πὺξ ἐρεθίζεν,
χεῖρας ἐπιζεύξαντα μέσας βοέοισιν ἱμᾶσιν.
ὑμνέομες καὶ δὶς καὶ τὸ τρίτον ἄρσενα τέκνα
κούρης Θεστιάδος, Λακεδαιμονίους δύ' ἀδελφούς,
ἀνθρώπων σωτῆρας ἐπὶ ξυροῦ ἤδη ἐόντων,
ἵππων θ' αἱματόεντα ταρασσομένων καθ' ὅμιλον,
ναῶν θ', αἳ δύνοντα καὶ οὐρανὸν εἰσανιόντα
ἄστρα βιαζόμεναι, χαλεποῖς ἐνέκυρσαν ἀήταις.
οἱ δέ, σφέων κατὰ πρύμναν ἀείραντες μέγα κῦμα,
ἠὲ καὶ ἐκ πρώραθεν, ἢ ὅππᾳ θυμὸς ἑκάστου,
ἐς κοίλαν ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους
ἀμφοτέρους· κρέμαται δὲ σὺν ἱστίῳ ἄρμενα πάντα,
εἰκῆ ἀποκλασθέντα· πολὺς δ' ἐξ οὐρανοῦ ὄμβρος
νυκτὸς ἐφερποίσας· παταγεῖ δ' εὐρεῖα θάλασσα,
κοπτομένη πνοιαῖς τε καὶ ἀρρήκτοισι χαλάζαις.
ἀλλ' ἔμπας ὑμεῖς γε καὶ ἐκ βυθοῦ ἕλκετε νᾶας
αὐτοῖσιν ναύταισιν ὀϊομένοις θανέεσθαι.
αἶψα δ' ἀπολήγοντ' ἄνεμοι, λιπαρὰ δὲ γαλάνα
ἂμ πέλαγος· νεφέλαι δὲ διέδραμον ἄλλυδις ἄλλαι·
ἐκ δ' ἄρκτοι τ' ἐφάνησαν, ὄνων τ' ἀνὰ μέσσον ἀμαυρὴ

φάτνη, σημαίνοισα τὰ πρὸς πλόον εὔδια πάντα.
ὦ ἄμφω θνατοῖσι βοηθόοι, ὦ φίλοι ἄμφω,
ἱππῆες κιθαρισταί, ἀεθλητῆρες, ἀοιδοί.
Κάστορος, ἢ πρώτου Πολυδεύκεος ἄρξομ' ἀείδειν;
ἀμφοτέρους ὑμνέων, Πολυδεύκεα πρῶτον ἀείσω.

ἡ μὲν ἄρα προφυγοῦσα πέτρας εἰς ἓν ξυνιούσας
'Αργώ, καὶ νιφόεντος ἀταρτηρὸν στόμα Πόντου,
Βέβρυκας εἰσαφίκανε, θεῶν φίλα τέκνα φέροισα·
ἔνθα μιᾶς πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἐξ
τοίχων ἄνδρες ἔβαινον 'Ιησονίης ἀπὸ νηός.
ἐκβάντες δ' ἐπὶ θῖνα βαθὺν καὶ ὑπήνεμον ἀκτήν,
εὐνάς τ' ἐστόρνυντο, πυρεῖά τε χερσὶν ἐνώμων.
Κάστωρ δ' αἰολόπωλος ὅ τ' οἰνωπὸς Πολυδεύκης
ἄμφω ἐρημάζεσκον ἀποπλαγχθέντες ἑταίρων
παντοίην ἐν ὄρει θηεύμενοι ἄγριον ὕλην.
εὗρον δ' ἀέναον κράναν ὑπὸ λισσάδι πέτρῃ
ὕδατι πεπληθυῖαν ἀκηράτῳ· αἱ δ' ὑπένερθεν
λάλλαι κρυστάλλῳ ἠδ' ἀργύρῳ ἰνδάλλοντο
ἐκ βυθοῦ· ὑψηλαὶ δὲ πεφύκεσαν ἀγχόθι πεῦκαι,
λεῦκαί τε, πλάτανοί τε, καὶ ἀκρόκομοι κυπάρισσοι,
ἄνθεά τ' εὐώδη, λασίαις φίλα ἔργα μελίσσαις,
ὅσσ' ἔαρος λήγοντος ἐπιβρύει ἂν λειμῶνας.
ἔνθα δ' ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιάασκε,
δεινὸς ἰδεῖν, σκληραῖσι τεθλασμένος οὔατα πυγμαῖς·
στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον
σαρκὶ σιδαρείῃ, σφυρήλατος οἷα κολοσσός.
ἐν δὲ μύες 'στερεοῖσι βραχίοσιν ἄκρον ὑπ' ὦμον
ἕστασαν, ἠΰτε πέτροι ὀλοίτροχοι, οὕστε κυλίνδων
χειμάρρους ποταμὸς μεγάλαις περιέξεσε δίναις·
αὐτὰρ ὑπὲρ νώτοιο καὶ αὐχένος ἠωρεῖτο

ἄκρων δέρμα λέοντος ἀφημμένον ἐκ ποδεώνων.
τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης.

Polydeuces.

χαῖρε ξεῖν', ὅτις ἐσσί. τίνες βροτοί, ὧν ὅδε χῶρος;

Amycus.

χαίρω πῶς, ὅτε γ' ἄνδρας ὁρῶ, τοὺς μήποτ' ὄπωπα;

Polydeuces.

θάρσει· μήτ' ἀδίκους, μήτ' ἐξ ἀδίκων φάθι λεύσσειν.

Amycus.

θαρσέω· κοὐκ ἐκ σοῦ με διδάσκεσθαι τόδ' ἔοικεν.

Polydeuces.

ἄγριος εἶ, πρὸς πάντα παλίγκοτος, ἠ ὑπερόπτης.

Amycus.

τοιόσδ' οἷον ὁρᾷς· τῆς σῆς γε μὲν οὐκ ἐπιβαίνω.

Polydeuces.

ἔλθοις, καὶ ξενίων γε τυχὼν πάλιν οἴκαδ' ἱκάνοις.

Amycus.

μήτε σύ με ξείνιζε, τά τ' ἐξ ἐμεῦ οὐκ ἐν ἑτοίμῳ.

Polydeuces.

δαιμόνι' οὐδ' ἂν τοῦδε πιεῖν ὕδατος σύ γε δοίης;

Amycus.

γνώσεαι, εἴ σου δίψος ἀνειμένα χεῖλεα τέρσει.

Polydeuces.

ἄργυρος, ἦ τίς ὁ μισθός, ἐρεῖς, ᾧ κέν σε πίθοιμεν;

Amycus.

εἷς ἑνὶ χεῖρας ἄειρον, ἐναντίος ἀνδρὶ καταστάς.

Polydeuces.

πυγμάχος, ἦ καὶ ποσσὶ θένων σκέλος, ὄμματα δ' ὀρθά;

Amycus.

πὺξ διατεινάμενος, σφετέρης μὴ φείδεο τέχνης.

Polydeuces.

τίς γάρ, ὅτῳ χεῖρας καὶ ἐμοὺς συνερείσω ἱμάντας ;

Amycus.

ἐγγὺς ὁρᾷς· οὐ γύννις ἀμὸς κεκλήσεθ' ὁ πύκτης.

Polydeuces.

ἦ καὶ ἄεθλον ἑτοῖμον, ἐφ' ᾧ δηρισόμεθ' ἄμφω ;

Amycus.

σὸς μὲν ἐγώ, σὺ δ' ἐμὸς κεκλήσεαι, αἴκε κρατήσω.

Polydeuces.

ὀρνίχων φοινικολόφων τοιοίδε κυδοιμοί.

Amycus.

εἴτ' οὖν ὀρνίχεσσιν ἐοικότες εἴτε λέουσι
γινόμεθ', οὐκ ἄλλῳ γε μαχεσσαίμεσθ' ἐπ' ἀέθλῳ.
ἦ ῥ' Ἄμυκος, καὶ κόχλον ἑλὼν μυκάσατο κοῖλον.
οἱ δὲ θοῶς συνάγερθεν ὑπὸ σκιερὰς πλατανίστους,
κόχλω φυσαθέντος, ἀεὶ Βέβρυκες κομόωντες.
ὣς δ' αὔτως ἥρωας ἰὼν ἐκαλέσσατο πάντας
Μαγνήσσης ἀπὸ ναὸς ὑπείροχος ἐν δαῒ Κάστωρ.
οἱ δ', ἐπεὶ οὖν σπείραισιν ἐκαρτύναν βοέῃσι
χεῖρας, καὶ περὶ γυῖα μακροὺς εἵλιξαν ἱμάντας,
ἐς μέσσον σύναγον, φόνον ἀλλάλοισι πνέοντας.
ἔνθα πολύς σφισι μόχθος ἐπειγομένοισιν ἐτύχθη,
ὁππότερος κατὰ νῶτα λάβῃ φάος ἠελίοιο.
ἀλλ' ἰδρίῃ μέγαν ἄνδρα παρήλυθες, ὦ Πολύδευκες·
βάλλετο δ' ἀκτίνεσσιν ἅπαν Ἀμύκοιο πρόσωπον.
αὐτὰρ ὅγ' ἐν θυμῷ κεχολωμένος ἵετο πρόσσω,
χερσὶ τιτυσκόμενος. τοῦ δ' ἄκρον τύψε γένειον
Τυνδαρίδης ἐπιόντος· ὀρίνθη δὲ πλέον ἢ πρίν,
σὺν δὲ μάχαν ἐτίναξε, πολὺς δ' ἐπέκειτο νενευκὼς
ἐς γαῖαν. Βέβρυκες δ' ἐπαΰτεον· ἐκ δ' ἑτέρωθεν

ἥρωες κρατερὸν Πολυδεύκεα θαρσύνεσκον,
δειδιότες, μήπως μιν ἐπιβρίσας δαμάσειε
χώρῳ ἐνὶ στεινῷ Τιτυῷ ἐναλίγκιος ἀνήρ.
ἦτοι ὅγ' ἔνθα καὶ ἔνθα παριστάμενος Διὸς υἱὸς
ἀμφοτέραισιν ἄμυσσεν ἀμοιβαδίς· ἔσχεθε δ' ὁρμῆς
παῖδα Ποσειδάωνος, ὑπερφίαλόν περ ἐόντα.
ἔστη δὲ πλαγαῖς μεθύων, ἐκ δ' ἔπτυσεν αἷμα
φοίνιον· οἱ δ' ἅμα πάντες ἀριστῆες κελάδησαν,
ὡς ἴδον ἕλκεα λυγρὰ περὶ στόμα τε γναθμούς τε·
ὄμματα δ' οἰδήσαντος ἀπεστείνωτο προσώπου.
τὸν μὲν ἄναξ ἐτάραξεν ἐτώσια χερσὶ προδεικνὺς
πάντοθεν· ἀλλ' ὅτε δή μιν ἀμηχανέοντ' ἐνόησε,
μέσσας ῥινὸς ὕπερθε κατ' ὀφρύος ἤλασε πυγμήν,
πᾶν δ' ἀπέσυρε μέτωπον ἐς ὀστέον. αὐτὰρ ὁ πλαγείς,
ὕπτιος ἐν φύλλοισι τεθαλόσιν ἐξετανύσθη.
ἔνθα μάχη δριμεῖα πάλιν γένετ' ὀρθωθέντος·
ἀλλάλους δ' ὄλεκον στερεοῖς θείνοντες ἱμᾶσιν.
ἀλλ' ὁ μὲν ἐς στῆθός τε καὶ ἔξω χεῖρας ἐνώμα
αὐχένος ἀρχαγὸς Βεβρύκων· ὁ δ' ἀεικέσι πλαγαῖς
πᾶν συνέφυρε πρόσωπον ἀνίκατος Πολυδεύκης.
σάρκες δ' ᾧ μὲν ἱδρῶτι συνίζανον· ἐκ μεγάλου δὲ
αἶψ' ὀλίγος γένετ' ἀνδρός· ὁ δ' αἰεὶ μάσσονα γυῖα
ἁπτόμενος φορέεσκε πόνου, χροιὴν δ' ἔτ' ἀμείνω.
πῶς γὰρ δὴ Διὸς υἱὸς ἀδηφάγον ἄνδρα καθεῖλεν;
εἰπὲ θεά, σὺ γὰρ οἶσθα· ἐγὼ δ' ἑτέρων ὑποφήτης
φθέγξομαι ὅσσ' ἐθέλεις σύ, καὶ ὅππως τοι φίλον αὐτᾷ.
ἦτοι ὅγε ῥέξαι τι λιλαιόμενος μέγα ἔργον
σκαιῇ μὲν σκοιὴν Πολυδεύκεος ἔλλαβε χεῖρα,
δοχμὸς ἀπὸ προβολῆς κλινθείς· ἑτέρᾳ δ' ἐπιβαίνων,
δεξιτερῆς ἤνεγκεν ἀπαὶ λαγόνος πλατὺ γυῖον.

καί κε τυχὼν ἔβλαψεν Ἀμυκλαίων βασιλῆα.
ἀλλ᾽ ὅγ᾽ ὑπεξανέδυ κεφαλῇ· στιβαρᾷ δ᾽ ἄρα χειρὶ
πλᾶξεν ὑπὸ σκαιὸν κρόταφον, καὶ ἐπέμπεσεν ὤμῳ·
ἐκ δ᾽ ἐχύθη μέλαν αἷμα θοῶς κροτάφοιο χανόντος·
λαιῇ δὲ στόμα τύψε, πυκνοὶ δ᾽ ἀράβησαν ὀδόντες·
αἰεὶ δ᾽ ὀξυτέρῳ πιτύλῳ δαλεῖτο πρόσωπον,
μέχρι συνηλοίησε παρήϊα· πᾶς δ᾽ ἐπὶ γαῖαν
κεῖτ᾽ ἀλλοφρονέων, καὶ ἀνέσχεθε, νεῖκος ἀπαυδῶν,
ἀμφοτέρας ἅμα χεῖρας, ἐπεὶ θανάτου σχεδὸν ἦεν.
τὸν μὲν ἄρα κρατέων περ ἀτάσθαλον οὐδὲν ἔρεξας,
ὦ πύκτα Πολύδευκες· ὄμοσσε δέ τοι μέγαν ὅρκον,
ὃν πατέρ᾽ ἐκ πόντοιο Ποσειδάωνα κικλήσκων,
μήποτ᾽ ἔτι ξείνοισιν ἑκὼν ἀνιηρὸς ἔσεσθαι.
καὶ σὺ μὲν ὕμνησαί μοι ἄναξ. σὲ δέ, Κάστορ, ἀείσω,
Τυνδαρίδα, ταχύπωλε, δορυσσόε, χαλκεοθώραξ.
τὼ μὲν ἀναρπάξαντε δύω φερέτην Διὸς υἱὼ
δοιὰς Λευκίπποιο κόρας· δοιὼ δ᾽ ἄρα τώγε
ἐσσυμένως ἐδίωκον ἀδελφεώ, υἷ᾽ Ἀφαρῆος,
γαμβρὼ μελλογάμω, Λυγκεὺς καὶ ὁ καρτερὸς Ἴδας.
ἀλλ᾽ ὅτε τύμβον ἵκανον ἀποφθιμένου Ἀφαρῆος,
ἐκ δίφρων ἄρα βάντες ἐπ᾽ ἀλλάλοισιν ὄρουσαν
ἔγχεσι καὶ κοίλοισι βαρυνόμενοι σακέεσσι.
Λυγκεὺς δ᾽ ἂρ μετέειπεν ὑπὲκ κόρυθος μέγ᾽ ἀΰσας·
δαιμόνιοι, τί μάχης ἱμείρετε; πῶς δ᾽ ἐπὶ νύμφαις
ἀλλοτρίαις χαλεποί, γυμναὶ δ᾽ ἐν χερσὶ μάχαιραι;
ἁμῖν τοι Λεύκιππος ἑὰς ἔδνωσε θύγατρας
τάσδε πολὺ προτέροις· ἁμῖν γάμος οὗτος ἐν ὅρκῳ.
ὑμεῖς δ᾽ οὐ κατὰ κόσμον, ἐπ᾽ ἀλλοτρίοις λεχέεσσι,
βουσί, καὶ ἡμιόνοισι, καὶ ἀλλοτρίοις κτεάτεσσιν,
ἄνδρα παρετρέψασθε, γάμον δ᾽ ἐκλέψατε δώροις.

ἦ μὰν πολλάκις ὔμμιν ἐνώπιος ἀμφοτέροισιν
αὐτὸς ἐγὼ τάδ' ἔειπα, καὶ οὐ πολύμυθος ἐών περ·
"οὐχ οὕτω, φίλοι ἄνδρες, ἀριστήεσσιν ἔοικε
μναστεύειν ἀλόχους, αἷς νυμφίοι ἤδη ἑτοῖμοι.
πολλά τοι Σπάρτα, πολλὰ δ' ἱππήλατος Ἆλις,
Ἀρκαδία τ' εὔμαλος, Ἀχαιῶν τε πτολίεθρα,
Μεσσάνα τε, καὶ Ἄργος, ἅπασά τε Σισυφὶς ἀκτά·
ἔνθα κόραι τοκέεσσιν ὑπὸ σφετέροισι τρέφονται
μυρίαι, οὔτε φυῆς ἐπιδευέες, οὔτε νόοιο.
τάων εὐμαρὲς ὔμμιν ὀπυίειν ἅς κ' ἐθέλητε·
ὡς ἀγαθοῖς πολέες βούλοιντό γε πενθεροὶ εἶναι·
ὔμμες δ' ἐν πάντεσσι διάκριτοι ἡρώεσσι,
καὶ πατέρες, καὶ ἄνωθεν ἅπαν πατρώϊον αἷμα.
ἀλλά, φίλοι, τοῦτον μὲν ἐάσατε πρὸς τέλος ἐλθεῖν
νῶϊ γάμον· σφῷν δ' ἄλλον ἐπιφραζώμεθα πάντες."
ἴσκον τοιάδε πολλά· τὰ δ' εἰς ὑγρὸν ᾤχετο κῦμα
πνοιὴ ἔχοισ' ἀνέμοιο· χάρις δ' οὐχ ἕσπετο μύθοις.
σφὼ γὰρ ἀκηλήτω καὶ ἀπηνέες. ἀλλ' ἔτι καὶ νῦν
πείθεσθ'· ἄμφω δ' ἄμμιν ἀνεψιὼ ἐκ πατρὸς ἐστόν.
εἰ δ' ὑμῖν κραδία πόλεμον ποθεῖ, αἵματι δὲ χρὴ
νεῖκος ἀναρρήξαντας ὁμοίϊον ἔγχεα λοῦσαι,
Ἴδας μὲν καὶ ὅμαιμος ἑὸς κρατερὸς Πολυδεύκης
χεῖρας ἐρωήσουσιν ἀποσχομένω ὑσμίνης·
νῶϊ δ' ἐγὼ Κάστωρ τε διακρινώμεθ' Ἄρηϊ,
ὁπλοτέρω γεγαῶτε· γονεῦσι δὲ μὴ πολὺ πένθος
ἀμετέροισι λίπωμεν· ἅλις νέκυς ἐξ ἑνὸς οἴκου
εἷς. ἀτὰρ ὧλλοι πάντας ἐϋφρανέουσιν ἑταίρους,
νυμφίοι ἀντὶ νεκρῶν, ὑμεναιώσουσι δὲ κούρας
τάσδ'· ὀλίγῳ τοι ἔοικε κακῷ μέγα νεῖκος ἀναιρεῖν.
εἶπε· τὰ δ' οὐκ ἄρ' ἔμελλε θεὸς μεταμώνια θήσειν.

τὼ μὲν γὰρ ποτὶ γαῖαν ἀπ' ὤμων τεύχε' ἔθεντο,
τοὶ γενεᾷ προφέρεσκον· ὁ δ' εἰς μέσον ἤλυθε Λυγκεύς,
σείων καρτερὸν ἔγχος ὑπ' ἀσπίδος ἄντυγα πράταν·
ὣς δ' αὔτως ἄκρας ἐτινάξατο δούρατος ἀκμὰς
Κάστωρ· ἀμφοτέροις δὲ λόφων ἐπένευον ἔθειραι.
ἔγχεσι μὲν πράτιστα τιτυσκόμενοι πόνον εἶχον
ἀλλάλων, εἴπου τι χροὸς γυμνωθὲν ἴδοιεν.
ἀλλ' ἤτοι τὰ μὲν ἄκρα, πάρος τινὰ δηλήσασθαι,
δοῦρ' ἐάγη, σακέεσσιν ἐνὶ δεινοῖσι παγέντα.
τὼ δ' ἄορ ἐκ κολεοῖο ἐρυσσαμένω, φόνον αὖτις
τεῦχον ἐπ' ἀλλάλοισι· μάχης δ' οὐ γίνετ' ἐρωή.
πολλὰ μὲν εἰς σάκος εὐρὺ καὶ ἱππόκομον τρυφάλειαν
Κάστωρ, πολλὰ δ' ἔνυξεν ἀκριβὴς ὄμμασι Λυγκεὺς
τοῖο σάκος, φοίνικα δ' ὅσον λόφον ἵκετ' ἀκωκή.
τοῦ μὲν ἄκραν ἐκόλουσεν ἐπὶ σκαιὸν γόνυ χεῖρα
φάσγανον ὀξὺ φέροντος ὑπεξαναβὰς ποδὶ Κάστωρ
σκαιῷ· ὁ δὲ πλαγεὶς ξίφος ἔκβαλεν, αἶψα δὲ φεύγειν
ὡρμάθη ποτὶ σᾶμα πατρός, ὅθι καρτερὸς Ἴδας
κεκλιμένος θαεῖτο μάχην ἐμφύλιον ἀνδρῶν.
ἀλλὰ μεταΐξας πλατὺ φάσγανον ὦσε διαπρὸ
Τυνδαρίδας λαγόνος τε καὶ ὀμφαλοῦ. ἔγκατα δ' εἴσω
χαλκὸς ἄφαρ διέχευεν· ὁ δ' εἰς χθόνα κεῖτο νενευκὼς
Λυγκεύς, κὰδ δ' ἄρα οἱ βλεφάρων βαρὺς ἔδραμεν ὕπνος.
οὐ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἑστίῃ εἶδε πατρῴῃ
παίδων Λαοκόωσα φίλον γάμον ἐκτελέσαντα.
ἦ γὰρ ὅγε στάλαν Ἀφαρηΐου ἐξανέχουσαν
τύμβω ἀναρρήξας ταχέως Μεσσάνιος Ἴδας
μέλλε κασιγνήτοιο βαλεῖν σφετέροιο φονῆα·
ἀλλὰ Ζεὺς ἐπάμυνε, χερῶν δέ οἱ ἔκβαλε τυκτὰν
μάρμαρον, αὐτὸν δὲ φλογέῳ συνέφλεξε κεραυνῷ.

οὕτω Τυνδαρίδαις πολεμιζέμεν οὐκ ἐν ἐλαφρῷ.
αὐτοί τε κρατέοντε, καὶ ἐκ κρατέοντος ἔφυσαν.
  χαίρετε Λήδας τέκνα, καὶ ἁμετέροις κλέος ὕμνοις
ἐσθλὸν ἀεὶ πέμποιτε. φίλοι δέ γε πάντες ἀοιδοὶ
Τυνδαρίδαις, Ἑλένᾳ τε, καὶ ἄλλοις ἡρώεσσιν,
Ἴλιον οἳ διέπερσαν, ἀρήγοντες Μενελάῳ.
ὑμῖν κῦδος, ἄνακτες, ἐμήσατο Χῖος ἀοιδός,
ὑμνήσας Πριάμοιο πόλιν, καὶ νῆας Ἀχαιῶν,
Ἰλιάδας τε μάχας, Ἀχιλῆά τε πύργον ἀϋτῆς·
ὑμῖν δ' αὖ καὶ ἐγὼ λιγεῶν μειλίγματα Μουσῶν,
οἷ' αὐταὶ παρέχουσι, καὶ ὡς ἐμὸς οἶκος ὑπάρχει,
τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδή.

IDYLL XXIV.

The Infant Hercules.

Ἡρακλέα δεκάμηνον ἐόντα ποχ' ἁ Μιδεᾶτις
Ἀλκμήνα, καὶ νυκτὶ νεώτερον Ἰφικλῆα,
ἀμφοτέρους λούσασα καὶ ἐμπλήσασα γάλακτος,
χαλκείαν κατέθηκεν ἐς ἀσπίδα, τὰν Πτερελάου
Ἀμφιτρύων καλὸν ὅπλον ἀπεσκύλευσε πεσόντος.
ἁπτομένα δὲ γυνὰ κεφαλᾶς μυθήσατο παίδων·
εὕδετ', ἐμὰ βρέφεα, γλυκερὸν καὶ ἐγέρσιμον ὕπνον,
εὕδετ', ἐμὰ ψυχά, δύ' ἀδελφεώ, εὔσοα τέκνα,
ὄλβιοι εὐνάζοισθε, καὶ ὄλβιοι ἀῶ ἵκοισθε.
ὣς φαμένα δίνασε σάκος μέγα· τοὺς δ' ἔλαβ' ὕπνος.
ἆμος δὲ στρέφεται μεσονύκτιον ἐς δύσιν ἄρκτος
Ὠρίωνα κατ' αὐτόν, ὁ δ' ἀμφαίνει μέγαν ὦμον·
τᾶμος ἄρ' αἰνὰ πέλωρα δύω πολυμήχανος Ἥρη,
κυανέαις φρίσσοντας ὑπὸ σπείραισι δράκοντας,
ὦρσεν ἐπὶ πλατὺν οὐδόν, ὅθι σταθμὰ κοῖλα θυράων
οἴκου, ἀπειλήσασα φαγεῖν βρέφος Ἡρακλῆα.
τὼ δ' ἐξειλυσθέντες ἐπὶ χθονὶ γαστέρας ἄμφω
αἱμοβόρως ἐκύλιον· ἀπ' ὀφθαλμῶν δὲ κακὸν πῦρ
ἐρχομένοις λάμπεσκε, βαρὺν δ' ἐξέπτυον ἰόν·
ἀλλ' ὅτε δὴ παίδων λιχμώμενοι ἐγγύθεν ἦλθον,
καὶ τότ' ἄρ' ἐξέγροντο (Διὸς νοέοντος ἅπαντα)

Ἀλκμήνας φίλα τέκνα· φάος δ' ἀνὰ οἶκον ἐτύχθη.
ἤτοι ὅγ' εὐθὺς ἄϋσεν, ὅπως κακὰ θηρί' ἀνέγνω
κοίλου ὑπὲρ σάκεος, καὶ ἀναιδέας εἶδεν ὀδόντας,
Ἰφικλέης· οὔλαν δὲ ποσὶν διελάκτισε χλαῖναν,
φευγέμεν ὁρμαίνων· ὁ δ' ἐναντίος εἴχετο χερσὶν
Ἡρακλέης, ἄμφω δὲ βαρεῖ ἐνεδήσατο δεσμῷ,
δραξάμενος φάρυγος, τόθι φάρμακα λυγρὰ τέτυκται
οὐλομένοις ὀφίεσσι, τὰ καὶ θεοὶ ἐχθαίροντι.
τὼ δ' αὖτε σπείρῃσιν ἑλισσέσθην περὶ παῖδα
ὀψίγονον, γαλαθηνόν, ὑπὸ τροφῷ αἰὲν ἄδακρυν·
ἂψ δὲ πάλιν διέλυον, ἐπεὶ μογέοιεν ἀκάνθας,
δεσμοῦ ἀναγκαίου πειρώμενοι ἔκλυσιν εὑρεῖν.
Ἀλκμήνα δ' ἐσάκουσε βοᾶς, καὶ ἐπέγρετο πράτα.
ἄνσταθ' Ἀμφιτρύων· ἐμὲ γὰρ δέος ἴσχει ὀκνηρόν·
ἄνστα, μηδὲ πόδεσσιν ἑοῖς ὑπὸ σάνδαλα θείῃς.
οὐκ ἀΐεις, παίδων ὁ νεώτερος ὅσσον ἀϋτεῖ;
οὐ νοέεις, ὅτι νυκτὸς ἀωρί που οἶδε τε τοῖχοι
πάντες ἀριφραδέες, καθαρᾶς ἅτερ ἠριγενείας;
ἔστι τί μοι κατὰ δῶμα νεώτερον, ἔστι, φίλ' ἀνδρῶν.
ὣς φάθ'· ὁ δ' ἐξ εὐνᾶς ἀλόχῳ κατέβαινε πιθήσας·
δαιδάλεον δ' ὥρμησε μετὰ ξίφος, ὅ οἱ ὕπερθε
κλιντῆρος κεδρίνῳ περὶ πασσάλῳ αἰὲν ἄωρτο.
ἤτοι ὅγ' ὠριγνᾶτο νεοκλώστου τελαμῶνος,
κουφίζων ἑτέρᾳ κολεὸν μέγα, λώτινον ἔργον·
ἀμφιλαφὴς δ' ἄρα παστὰς ἐνεπλήσθη πάλιν ὄρφνης.
δμῶας δὴ τότ' ἄϋσεν ὕπνον βαρὺν ἐκφυσῶντας·
οἴσετε πῦρ ὅτι θᾶσσον ἀπ' ἐσχαρεῶνος ἑλόντες,
δμῶες ἐμοί, στιβαροὺς δὲ θυρᾶν ἀνακόψατ' ὀχῆας.
ἄνστατε δμῶες ταλασίφρονες. αὐτὸς ἀϋτεῖ.
οἱ δ' αἶψα προγένοντο λύχνοις ἅμα δαιομένοισι.

δμῶες· ἐνεπλήσθη δὲ δόμος, σπεύδοντος ἑκάστου.
ἤτοι ἄρ' ὡς εἴδοντ' ἐπιτίτθιον Ἡρακλῆα
θῆρε δύω χείρεσσιν ἀπρὶξ ἁπαλαῖσιν ἔχοντα,
συμπλήγδην ἰάχησαν· ὁ δ' ἐς πατέρ' Ἀμφιτρύωνα
ἑρπετὰ δεικανάασκεν, ἐπάλλετο δ' ὑψόθι χαίρων
κωροσύνᾳ, γελάσας δὲ πάρος κατέθηκε ποδοῖιν
πατρὸς ἑοῦ θανάτῳ κεκαρωμένα δεινὰ πέλωρα.

Ἀλκμήνα μὲν ἔπειτα ποτὶ σφέτερον λάβε κόλπον
ξηρὸν ὑπαὶ δείους ἀκράχολον Ἰφικλῆα·
Ἀμφιτρύων δὲ τὸν ἄλλον ὑπ' ἀμνείαν θέτο χλαῖναν
παῖδα· πάλιν δ' ἐς λέκτρον ἰὼν ἐμνάσατο κοίτω.

ὄρνιθες τρίτον ἄρτι τὸν ἔσχατον ὄρθρον ἄειδον·
Τειρεσίαν τόκα μάντιν, ἀλαθέα πάντα λέγοντα,
Ἀλκμήνα καλέσασα, χρέος κατέλεξε νεοχμόν,
καί νιν ὑποκρίνεσθαι, ὅπως τελέεσθαι ἔμελλεν,
ἠνώγει. μηδ', εἴ τι θεοὶ νοέοντι πονηρόν,
αἰδόμενός με κρύπτε· καὶ ὡς οὐκ ἔστιν ἀλύξαι
ἀνθρώποις, ὅ τι Μοῖρα κατὰ κλωστῆρος ἐπείγει,
Εὐηρηϊάδα, μάλα σε φρονέοντα διδάσκω.

τὼς ἔλεγεν βασίλεια· ὁ δ' ἀνταμείβετο τοίως·
θάρσει, ἀριστοτόκεια γύναι, Περσήϊον αἷμα·
θάρσει· μελλόντων δὲ τὸ λώϊον ἐν φρεσὶ θέσθαι.
ναὶ γὰρ ἐμὸν γλυκὺ φέγγος ἀποιχόμενον πάλαι ὄσσων,
πολλαὶ Ἀχαιϊάδων μαλακὸν περὶ γούνατι νῆμα
χειρὶ κατατρίψοντι, ἀκρέσπερον ἀείδοισαι
Ἀλκμήναν ὀνομαστί· σέβας δ' ἔσῃ Ἀργείαισι.
τοῖος ἀνὴρ ὅδε μέλλει ἐς οὐρανὸν ἄστρα φέροντα
ἀμβαίνειν τεὸς υἱός, ἀπὸ στέρνων πλατὺς ἥρως,
οὗ καὶ θηρία πάντα καὶ ἀνέρες ἥσσονες ἄλλοι.
δώδεκά οἱ τελέσαντι πεπρωμένον ἐν Διὸς οἰκῆν

μόχθους· θνητὰ δὲ πάντα πυρὰ Τραχίνιος ἑξεῖ.
γαμβρὸς δ' ἀθανάτων κεκλήσεται, οἳ τάδ' ἐπῶρσαν
κνώδαλα φωλεύοντα βρέφος διαδηλήσασθαι.
ἔσται δὴ τοῦτ' ἆμαρ, ὁπηνίκα νεβρὸν ἐν εὐνᾷ
καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐθελήσει.
ἀλλά, γύναι, πῦρ μέν τοι ὑπὸ σποδῷ εὔτυκον ἔστω,
κάγκανα δ' ἀσπαλάθω ξύλ' ἑτοιμάσατ', ἢ παλιούρω,
ἢ βάτω, ἢ ἀνέμῳ δεδονημένον αὖον ἄχερδον·
καῖε δὲ τώδ' ἀγρίαισιν ἐπὶ σχίζῃσι δράκοντε
νυκτὶ μέσᾳ, ὅκα παῖδα κανεῖν τεὸν ἤθελον αὐτοί.
ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις
ῥιψάτω εὖ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέροισα,
ῥωγάδος ἐκ πέτρας, ὑπερούριον· ἂψ δὲ νέεσθαι
ἄστρεπτος. καθαρῷ δὲ πυρώσατε δῶμα θεείῳ
πρᾶτον· ἔπειτα δ' ἅλεσσι μεμιγμένον, ὡς νενόμισται,
θαλλῷ ἐπιρραίνειν ἐστεμμένῳ ἀβλαβὲς ὕδωρ·
Ζηνὶ δ' ἐπιρρέξαι καθυπερτέρῳ ἄρσενα χοῖρον,
δυσμενέων αἰεὶ καθυπέρτεροι ὡς τελέθοιτε.

φᾶ, καὶ ἐρωήσας ἐλεφάντινον ᾤχετο δίφρον
Τειρεσίας, πολλοῖσι βαρύς περ ἐὼν ἐνιαυτοῖς.
Ἡρακλέης δ' ὑπὸ ματρί, νέον φυτὸν ὡς ἐν ἀλωᾷ,
ἐτρέφετ', Ἀργείου κεκλημένος Ἀμφιτρύωνος.
γράμματα μὲν τὸν παῖδα γέρων Λίνος ἐξεδίδαξεν,
υἱὸς Ἀπόλλωνος, μελεδωνεὺς ἄγρυπνος, ἥρως·
τόξον δ' ἐντανύσαι καὶ ἐπίσκοπον εἶναι ὀϊστῶν
Εὔρυτος, ἐκ πατέρων μεγάλαις ἀφνειὸς ἀρούραις.
αὐτὰρ ἀοιδὸν ἔθηκε καὶ ἄμφω χεῖρας ἔπλασσεν
πυξίνᾳ ἐν φόρμιγγι Φιλαμμονίδας Εὔμολπος.
ὅσσα δ' ἀπὸ σκελέων ἑδροστρόφοι Ἀργόθεν ἄνδρες
ἀλλάλους σφάλλοντι παλαίσμασιν, ὅσσα τε πύκται

δεινοὶ ἐν ἱμάντεσσιν, ἅ τ' εἰς γαῖαν προπεσόντες
παμμάχοι ἐξεύροντο σοφίσματα σύμφορα τέχνᾳ,
πάντ' ἔμαθ' Ἑρμείαο διδασκόμενος παρὰ παιδὶ
Ἁρπαλύκῳ Φανοτῆϊ· τὸν οὐδ' ἂν τηλόθι λεύσσων
θαρσαλέως τις ἔμεινεν ἀεθλεύοντ' ἐν ἀγῶνι·
τοῖον ἐπισκύνιον βλοσυρῷ ἐπέκειτο προσώπῳ.
ἵππους δ' ἐξελάσασθαι ὑφ' ἅρματι, καὶ περὶ νύσσαν
ἀσφαλέως κάμπτοντα, τροχῶ σύριγγα φυλάξαι,
Ἀμφιτρύων ὃν παῖδα φίλα φρονέων ἐδίδασκεν
αὐτός, ἐπεὶ μάλα πολλὰ θοῶν ἐξήρατ' ἀγώνων
Ἄργει ἐν ἱπποβότῳ κειμήλια· καί οἱ ἀαγεῖς
δίφροι, ἐφ' ὧν ἐπέβαινε, χρόνῳ διέλυσαν ἱμάντας.
δούρατι δὲ προβολαίῳ, ὑπ' ἀσπίδι νῶτον ἔχοντα,
ἀνδρὸς ὀρέξασθαι, ξιφέων τ' ἀνσχέσθαι ἀμυχμόν,
κοσμῆσαί τε φάλαγγα, λόχον τ' ἀναμετρήσασθαι
δυσμενέων ἐπιόντα, καὶ ἱππήεσσι κελεῦσαι,
Κάστωρ Ἱππαλίδας ἔδαεν, φυγὰς Ἄργεος ἐλθών,
ὁππόκα κλᾶρον ἅπαντα καὶ οἰνόπεδον μέγα Τυδεὺς
ναῖε, παρ' Ἀδρήστοιο λαβὼν ἱππήλατον Ἄργος.
Κάστορι δ' οὔτις ὁμοῖος ἐν ἀμιθέοις πολεμιστὴς
ἄλλος ἔην, πρὶν γῆρας ἀποτρίψαι νεότητα.
ὧδε μὲν Ἡρακλῆα φίλα παιδεύσατο μάτηρ.
εὐνὰ δ' ἧς τῷ παιδὶ τετυγμένα ἀγχόθι πατρός,
δέρμα λεόντειον, μάλα οἱ κεχαρισμένον αὐτῷ·
δεῖπνον δέ, κρέα τ' ὀπτά, καὶ ἐν κανέῳ μέγας ἄρτος
Δωρικός· ἀσφαλέως κε φυτοσκάφον ἄνδρα κορέσσαι·
αὐτὰρ ἐπ' ἄματι τυννὸν ἄνευ πυρὸς αἴνυτο δόρπον·
εἵματα δ' οὐκ ἀσκητὰ μέσας ὑπὲρ ἕννυτο κνάμας.

IDYLL XXV.

The Lion-Slayer.

Τὸν δ' ὁ γέρων προσέειπε, φυτῶν ἐπίουρος ἀροτρεύς,
παυσάμενος ἔργοιο, τό οἱ μετὰ χερσὶν ἔκειτο·
ἔκ τοι, ξεῖνε, πρόφρων μυθήσομαι, ὅσσ' ἐρεείνεις,
Ἑρμέω ἁζόμενος δεινὴν ὄπιν εἰνοδίοιο·
τὸν γάρ φασι μέγιστον ἐπουρανίων κεχολῶσθαι,
εἴ κεν ὁδοῦ ζαχρεῖον ἀνήνηταί τις ὁδίτην.
ποῖμναι μὲν βασιλῆος ἐΰφρονος Αὐγείαο
οὐ πᾶσαι βόσκονται ἴαν βόσιν, οὐδ' ἕνα χῶρον·
ἀλλ' αἱ μέν ῥα νέμονται ἐπ' ὄχθαις ἀμφ' Ἐλισοῦντος,
αἱ δ' ἱερὸν θείοιο παρὰ ῥόον Ἀλφειοῖο,
αἱ δ' ἐπὶ Βουπρασίου πολυβότρυος, αἱ δὲ καὶ ὧδε.
χωρὶς δὴ σηκοί σφι τετυγμένοι εἰσὶν ἑκάσταις.
αὐτὰρ βουκολίοισι περιπλήθουσί περ ἔμπης
πάντεσσιν νομοὶ ὧδε τεθηλότες αἰὲν ἔασι,
Μηνίου ἂμ μέγα τῖφος. ἐπεὶ μελιηδέα ποίην
λειμῶνες θαλέθουσιν ὑπόδροσοι εἰαμεναί τε
εἰς ἅλις, ἥ ῥα βόεσσι μένος κεραῇσιν ἀέξει.
αὖλις δέ σφισιν ἥδε τεῆς ἐπὶ δεξιὰ χειρὸς
φαίνεται εὖ μάλα πᾶσα πέρην ποταμοῖο ῥέοντος,
κείνῃ ὅθι πλατάνιστοι ἐπηεταναὶ πεφύασι,
χλωρή τ' ἀγριέλαιος, Ἀπόλλωνος νομίοιο

ἱερὸν ἁγνόν, ξεῖνε, τελειοτάτοιο θεοῖο.
εὐθὺς δὲ σταθμοὶ περιμήκεες ἀγροιώταις
δέδμηνθ', οἳ βασιλῆϊ πολὺν καὶ ἀθέσφατον ὄλβον
ῥυόμεθ' ἐνδυκέως, τριπόλοις σπόρον ἐν νειοῖσιν
ἔσθ' ὅτε βάλλοντες, καὶ τετραπόλοισιν ὁμοίως.
οὔρους μὴν ἴσασι φυτοσκάφοι οἱ πολυεργοί,
ἐς ληνοὺς δ' ἱκνεῦνται, ἐπὴν θέρος ὥριον ἔλθῃ.
πᾶν γὰρ δὴ πεδίον τόδ' ἐΰφρονος Αὐγείαο,
πυροφόροι τε γύαι, καὶ ἀλωαὶ δενδρήεσσαι,
μέχρι πρὸς ἐσχατιὰς πολυπίδακος ἀκρωρείης·
ἃς ἡμεῖς ἔργοισιν ἐποιχόμεθα πρόπαν ἦμαρ,
ᾗ δίκη οἰκήων, οἷσιν βίος ἔπλετ' ἐπ' ἀγροῖς·
ἀλλὰ σύ πέρ μοι ἔνισπε, (τό τοι καὶ κέρδιον αὐτῷ
ἔσσεται) οὗ τινος ὧδε κεχρημένος εἰλήλουθας.
ἠέ τοι Αὐγείην ἢ καὶ δμώων τινὰ κείνου
δίζεαι, οἵ οἱ ἔασιν. ἐγὼ δέ κέ τοι σάφα εἰδὼς
πάντα μάλ' ἐξείποιμ'· ἐπεὶ οὔ σέ γε φημὶ κακῶν ἐξ
ἔμμεναι, οὐδὲ κακοῖσιν ἐοικότα φύμεναι αὐτόν,
οἷόν τοι μέγα εἶδος ἐπιπρέπει· ἦ ῥά νυ παῖδες
ἀθανάτων τοιοίδε μετὰ θνητοῖσιν ἔασι.
τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ἄλκιμος υἱός·
ναί, γέρον, Αὐγείην ἐθέλοιμί κεν ἀρχὸν Ἐπειῶν
εἰσιδέειν· τοῦ γάρ με καὶ ἤγαγεν ἐνθάδε χρειώ.
εἰ δ' ὁ μὲν ἂρ κατὰ ἄστυ μένει παρὰ οἷσι πολίταις,
δήμου κηδόμενος, διά τε κρίνουσι θέμιστας,
δμώων δή τινα, πρέσβυ, σύ μοι φράσον ἡγεμονεύσας,
ὅστις ἐπ' ἀγρῶν τῶνδε γεραίτερος αἰσυμνήτης,
ᾧ κε τὸ μὲν εἴποιμι, τὸ δ' ἐκ φαμένοιο πυθοίμην.
ἄλλου δ' ἄλλον ἔθηκε θεὸς ἐπιδευέα φωτῶν.
τὸν δ' ὁ γέρων ἐξαῦτις ἀμείβετο, δῖος ἀροτρεύς·

ἀθανάτων, ὦ ξεῖνε, φραδῇ τινος ἐνθάδ' ἱκάνεις·
ὥς τοι πᾶν ὃ θέλεις αἶψα χρέος ἐκτετέλεσται.
ὧδε γὰρ Αὐγείης υἱὸς φίλος Ἠελίοιο,
σφωϊτέρῳ σὺν παιδί, βίῃ Φυλῆος ἀγανοῦ,
χθιζός δ' εἰλήλουθεν ἀπ' ἄστεος, ἤμασι πολλοῖς
κτῆσιν ἐποψόμενος, ἥ οἱ νήριθμος ἐπ' ἀγρῶν·
ὥς που καὶ βασιλεῦσιν ἐείδεται ἐν φρεσὶν ᾗσιν
αὐτοῖς κηδομένοισι σαώτερος ἔμμεναι οἶκος.
ἀλλ' ἴομεν μάλα πρός μιν· ἐγὼ δέ τοι ἡγεμονεύσω
αὖλιν ἐς ἡμετέρην, ἵνα κεν τέτμοιμεν ἄνακτα.
  Ὣς εἰπὼν ἡγεῖτο· νόῳ δ' ὅγε πολλὰ μενοίνα,
δέρμα τε θηρὸς ὁρῶν, χειροπληθῆ τε κορύνην,
ὁππόθεν ὁ ξεῖνος· μέμονεν δέ μιν αἰὲν ἐρέσθαι
ἂψ δ' ὄκνῳ ποτὶ χεῖλος ἐλάμβανε μῦθον ἰόντα,
μή τί οἱ οὐ κατὰ καιρὸν ἔπος ποτιμυθήσαιτο
σπερχομένου· χαλεπὸν δ' ἑτέρου νόον ἴδμεναι ἀνδρός.
  τοὺς δὲ κύνες προσιόντας ἀπόπροθεν αἶψ' ἐνόησαν,
ἀμφότερον, ὀδμῇ τε χροός, δούπῳ τε ποδοῖϊν.
θεσπέσιον δ' ὑλάοντες ἐπέδραμον ἄλλοθεν ἄλλος
Ἀμφιτρυωνιάδῃ Ἡρακλέϊ· τὸν δὲ γέροντα
ἀχρεῖον κλάζον τε περίσσαινόν θ' ἑτέρωθεν.
τοὺς μὲν ὅγε λάεσσιν, ἀπὸ χθονὸς ὅσσον ἀείρων,
φευγέμεν ἂψ ὀπίσω δειδίσσετο· τρηχὺ δὲ φωνῇ
ἠπείλει μάλα πᾶσιν, ἐρητύσασκε δ' ὑλαγμοῦ,
χαίρων ἐν φρεσὶν ᾗσιν, ὅθ' οὕνεκεν αὖλιν ἔρυντο,
αὐτοῦ γ' οὐ παρεόντος· ἔπος δ' ὅγε τοῖον ἔειπεν·
  ὢ πόποι, οἷον τοῦτο θεοὶ ποίησαν ἄνακτες
θηρίον ἀνθρώποισι μετέμμεναι· ὡς ἐπιμηθές.
εἴ οἱ καὶ φρένες ὧδε νοήμονες ἔνδοθεν ἦσαν,
ᾔδει δ', ᾧτε χρὴ χαλεπαινέμεν, ᾧτε καὶ οὐκί,

οὐκ ἄν οἱ θηρῶν τις ἐδήρισεν περὶ τιμῆς·
νῦν δὲ λίην ζάκοτόν τι καὶ ἀρρηνὲς γένεθ' αὔτως.
ἦ ῥα· καὶ ἐσσυμένως ποτὶ τωὔλιον ἶξον ἰόντες.
Ἠέλιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν ἵππους,
δείελον ἦμαρ ἄγων· τὰ δ' ἐπήλυθε πίονα μῆλα
ἐκ βοτάνης ἀνιόντα μετ' αὔλιά τε σηκούς τε,
αὐτὰρ ἔπειτα βόες μάλα μυρίαι ἄλλαι ἐπ' ἄλλαις
ἐρχόμεναι φαίνονθ', ὡσεί νέφη ὑδατόεντα,
ὅσσα τ' ἐν οὐρανῷ εἶσιν ἐλαυνόμενα προτέρωσε
ἠὲ νότοιο βίῃ, ἠὲ Θρῃκὸς βορέαο·
τῶν μέν τ' οὔτις ἀριθμὸς ἐν ἠέρι γίνετ' ἰόντων,
οὐδ' ἄνυσις· τόσα γάρ τε μετὰ προτέροισι κυλίνδει
ἲς ἀνέμου, τὰ δέ τ' ἄλλα κορύσσεται αὖθις ἐπ' ἄλλοις·
τόσσ' αἰεὶ μετόπισθε βοῶν ἐπὶ βουκόλι' ᾔει.
πᾶν δ' ἄρ' ἐνεπλήσθη πεδίον, πᾶσαι δὲ κέλευθοι,
ληΐδος ἐρχομένης· στείνοντο δὲ πίονες ἀγροὶ
μυκηθμῷ· σηκοὶ δὲ βοῶν ῥεῖα πλήσθησαν
εἰλιπόδων· ὄϊες δὲ κατ' αὐλὰς ηὐλίζοντο.
ἔνθα μὲν οὔτις ἔκηλος, ἀπειρεσίων περ ἐόντων,
εἱστήκει παρὰ βουσὶν ἀνὴρ κεχρημένος ἔργου·
ἀλλ' ὁ μὲν ἀμφὶ πόδεσσιν ἐϋτμήτοισιν ἱμᾶσι
καλοπέδιλ' ἀράρισκε παρασταδὸν ἐγγὺς ἀμέλγειν·
ἄλλος δ' αὖ φίλα τέκνα φίλαις ὑπὸ μητράσιν ἵει,
πινέμεναι λαροῖο μεμαότα πάγχυ γάλακτος·
ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν·
ἄλλος ἐσῆγεν ἔσω ταύρους δίχα θηλειάων.
Αὐγείης δ' ἐπὶ πάντας ἰὼν θηεῖτο βοαύλους,
ἥντινά οἱ κτεάνων κομιδὴν ἐτίθεντο νομῆες.
σὺν δ' υἱός τε, βίη τε βαρύφρονος Ἡρακλῆος,
ὡμάρτευν βασιλῆϊ διερχομένῳ μέγαν ὄλβον.

ἔνθα καὶ ἄρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν
Ἀμφιτρυωνιάδης καὶ ἀρηρότα νωλεμὲς αἰεί,
ἐκπάγλως θαύμαζε βοῶν τόγε μυρίον ἔθνος
εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἐώλπει
ἀνδρὸς ληΐδ' ἑνὸς τόσσην ἔμεν, οὐδὲ δέκ' ἄλλων,
οἵγε πολλύρρηνες πάντων ἔσαν ἐκ βασιλήων.
Ἠέλιος δ' ᾧ παιδὶ τόδ' ἔξοχον ὤπασε δῶρον,
ἀφνειὸν μήλοις περὶ πάντων ἔμμεναι ἀνδρῶν·
καί ῥά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα
ἐς τέλος· οὐ μὲν γάρ τις ἐπήλυθε νοῦσος ἐκείνου
βουκολίοις, αἵτ' ἔργα καταφθίνουσι νομήων.
αἰεὶ δὲ πλέονες κεραοὶ βόες, αἰὲν ἀμείνους
ἐξ ἔτεος γείνοντο μάλ' εἰς ἔτος· ἦ γὰρ ἅπασαι
ζωοτόκοι τ' ἦσαν περιώσια, θηλυτόκοι τε.
ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχόωντο,
κνήμαργοί θ' ἕλικές τε· διηκόσιοί γε μὲν ἄλλοι
φοίνικες· πάντες δ' ἐπιβήτορες οἵγ' ἔσαν ἤδη.
ἄλλοι δ' αὖ μετὰ τοῖσι δυώδεκα βουκολέοντο
ἱεροὶ Ἠελίου· χροιὴν δ' ἔσαν ἠΰτε κύκνοι,
ἀργησταί, πᾶσιν δὲ μετέπρεπον εἰλιπόδεσσιν·
οἳ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα ποίην
ἐν νομῷ, ὧδ' ἔκπαγλον ἐπὶ σφίσι γαυριόωντες.
καί ῥ' ὁπότ' ἐκ λασίοιο θοοὶ προγενοίατο θῆρες
ἐς πεδίον δρυμοῖο βοῶν ἕνεκ' ἀγροτεράων,
πρῶτοι τοί γε μάχηνδε κατὰ χροὸς ᾔεσαν ὀσμήν·
δεινὸν δ' ἐβρυχῶντο φόνον λεύσσοντε προσώπῳ.
τῶν μέν τε προφέρεσκε βίηφί τε καὶ σθένεϊ ᾧ
ἠδ' ὑπεροπλίῃ Φαέθων μέγας· ὅν ῥα βοτῆρες
ἀστέρι πάντες ἔϊσκον, ὅθ' οὕνεκα πολλὸν ἐν ἄλλοις
βουσὶν ἰὼν λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.

ὃς δή τοι σκύλος αὖον ἰδὼν χαροποῖο λέοντος,
αὐτῷ ἔπειτ' ἐπόρουσεν ἐϋσκόπῳ Ἡρακλῆϊ
χρίμψασθαι ποτὶ πλευρὰ κάρη στιβαρόν τε μέτωπον.
τοῦ μὲν ἄναξ προσιόντος ἐδράξατο χειρὶ παχείῃ
σκαιοῦ ἄφαρ κέραος· κατὰ δ' αὐχένα νέρθ' ἐπὶ γαίης
κλάσσε, βαρύν περ ἐόντα· πάλιν δέ μιν ὦσεν ὀπίσσω
ὤμῳ ἐπιβρίσας. ὁ δέ οἱ περὶ νεῦρα ταθυσθεὶς
μυὼν ἐξ ὑπάτοιο βραχίονος ὀρθὸς ἀνέστη.
θαύμαζον δ' αὐτός τε ἄναξ, υἱός τε δαΐφρων
Φυλεύς, οἵ τ' ἐπὶ βουσὶ κορωνίσι βουκόλοι ἄνδρες,
'Αμφιτρυωνιάδαο βίην ὑπέροπλον ἰδόντες.
  τὼ δ' εἰς ἄστυ, λιπόντε κατ' αὐτόθι πίονας ἀγροὺς
ἐστιχέτην, Φυλεύς τε βιή θ' Ἡρακληείη.
λαοφόρου δ' ἐπέβησαν ὅθι πρώτιστα κελεύθου,
λεπτὴν καρπαλίμοισι τρίβον ποσὶν ἐξανύσαντες,
ἥ ῥα δι' ἀμπελεῶνος ἀπὸ σταθμῶν τετάνυστο,
οὔτι λίην ἀρίσημος ἐν ὕλῃ χλωρὰ θεούσῃ·
τῇ μὲν ἄρα προσέειπε Διὸς γόνον ὑψίστοιο
Αὐγείεω φίλος υἱός, ἕθεν μετόπισθεν ἰόντα,
ἦκα παρακλίνας κεφαλὴν κατὰ δεξιὸν ὦμον·
  ξεῖνε, πάλαι τινὰ πάγχυ σέθεν πέρι μῦθον ἀκούσας,
ὡσεί περ σφετέρῃσιν ἐνὶ φρεσὶ βάλλομαι ἄρτι·
ἤλυθε γὰρ στείχων τίς ἀπ' Ἄργεος, ὡς νέος ἀκμῆς
ἐνθάδ' 'Αχαιὸς ἀνήρ, Ἑλίκης ἐξ ἀγχιάλοιο,
ὃς δή τοι μυθεῖτο καὶ ἐν πλεόνεσσιν 'Επειῶν,
οὕνεκεν 'Αργείων τις, ἕθεν παρεόντος, ὄλεσσε
θηρίον, αἰνολέοντα, κακὸν τέρας ἀγροιώταις,
κοίλην αὖλιν ἔχοντα Διὸς Νεμέοιο παρ' ἄλσος·
οὐκ οἶδ' ἀτρεκέως, ἢ Ἄργεος ἐξ ἱεροῖο
αὐτόθεν, ἢ Τίρυνθα νέμων πόλιν, ἠὲ Μυκήνην.

ὣς κεῖνος ἀγόρευε· γένος δέ μιν εἶναι ἔφασκεν
(εἴ ἐτεόν περ ἐγὼ μιμνήσκομαι) ἐκ Περσῆος.
ἔλπομαι οὐχ ἕτερον τόδε τλήμεναι Αἰγιαλήων
ἠὲ σέ, δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει
χειρῶν καρτερὸν ἔργον, ὅ τοι περὶ πλευρὰ καλύπτει.
εἴπ' ἄγε νῦν μοι πρῶτον, (ἵνα γνώω κατὰ θυμόν,
ἥρως, εἴτ' ἐτύμως μαντεύομαι, εἴτε καὶ οὐκί,)
εἰ σύ γ' ἐκεῖνος, ὃν ἄμμιν ἀκουόντεσσιν ἔειπεν
ὀὺξ Ἑλίκηθεν Ἀχαιός, ἐγὼ δέ σε φράζομαι ὀρθῶς.
εἰπὲ δ', ὅπως ὀλοὸν τόδε θηρίον αὐτὸς ἔπεφνες,
ὅππως τ' εὔυδρον Νεμέης εἰσήλυθε χῶρον.
οὐ μὲν γάρ κε τοσόνδε κατ' Ἀπίδα κνώδαλον εὕροις
ἱμείρων ἰδέειν· ἐπεὶ οὐ μάλα τηλίκα βόσκει,
ἀλλ' ἄρκτους τε σύας τε λύκων τ' ὀλοφώϊον ἔρνος.
τῷ καὶ θαυμάζεσκον ἀκούοντες τότε μῦθον·
οἱ δέ νυ καὶ ψεύδεσθαι ὁδοιπόρον ἀνέρ' ἔφαντο,
γλώσσης μαψιδίοιο χαριζόμενον παρεοῦσιν.
ὣς εἰπὼν μέσσης ἐξηρώησε κελεύθου
Φυλεύς, ὄφρα κιοῦσιν ἅμα σφίσιν ἄρκιος εἴη,
καί ῥά τε ῥηΐτερον φαμένου κλύοι Ἡρακλῆος,
ὅς μιν ὁμαρτήσας τοίῳ προσελέξατο μύθῳ·
ὦ Αὐγηϊάδη, τὸ μὲν ὅττι μὲ πρῶτον ἀνήρευ,
αὐτὸς καὶ μάλα ῥεῖα κατὰ στάθμην ἐνόησας.
ἀμφὶ δέ σοι τὰ ἕκαστα λέγοιμί κε τοῦδε πελώρου,
ὅππως ἐκράανθεν, ἐπεὶ λελίησαι ἀκούειν,
νόσφιν γ' ἢ ὅθεν ἦλθε· τὸ γάρ, πολέων περ ἐόντων
Ἀργείων, οὐδείς κεν ἔχοι σάφα μυθήσασθαι·
οἶον δ' ἀθανάτων τιν' ἐΐσκομεν ἀνδράσι πῆμα
ἱρῶν μηνίσαντα Φορωνείδῃσιν ἐφεῖναι.
πάντας γὰρ πισῆας ἐπικλύζων ποταμὸς ὥς,

λῖς ἄμοτον κεράϊζε· μάλιστα δὲ Βεμβιναίους,
οἳ ἕθεν ἀγχίμολοι ναῖον ἄτλητα παθόντες.
τὸν μὲν ἐμοὶ πρώτιστα τελεῖν ἐπέταξεν ἄεθλον
Εὐρυσθεύς, κτεῖναι δέ μ' ἐφίετο θηρίον αἰνόν.
αὐτὰρ ἐγὼ κέρας ὑγρὸν ἑλὼν κοίλην τε φαρέτρην
ἰῶν ἐμπλείην νεόμην· ἑτέρῃφι δὲ βάκτρον
εὐπαγές, αὐτόφλοιον ἐπηρεφέος κοτίνοιο,
ἔμμητρον· τὸ μὲν αὐτὸς ὑπὸ ζαθέῳ Ἑλικῶνι
εὑρὼν σὺν πυκινῇσιν ὁλοσχερὲς ἔσπασα ῥίζαις.
αὐτὰρ ἐπεὶ τὸν χῶρον, ὅθι λῖς ἦεν, ἵκανον,
δὴ τότε τόξον ἑλὼν στρεπτῇ ἐπέλασσα κορώνῃ
νευρειήν, περὶ δ' ἰὸν ἐχέστονον εἶθαρ ἔβησα.
πάντῃ δ' ὄσσε φέρων ὀλοὸν τέρας ἐσκοπίαζον,
εἴ μιν ἐσαθρήσαιμι, πάρος γ' ἐμὲ κεῖνον ἰδέσθαι.
ἤματος ἦν τὸ μεσηγύ, καὶ οὐδέπῃ ἴχνια τοῖο
φρασθῆναι δυνάμην, οὐδ' ὠρυθμοῖο πυθέσθαι.
οὐδὲ μὲν ἀνθρώπων τις ἔην ἐπὶ βουσὶ καὶ ἔργοις
φαινόμενος σπορίμοιο δι' αὔλακος, ὅντιν' ἐροίμην·
ἀλλὰ κατὰ σταθμοὺς χλωρὸν δέος εἶχεν ἕκαστον.
οὐ μὴν πρὶν πόδας ἔσχον ὄρος τανύφυλλον ἐρευνῶν
πρὶν ἰδέειν ἀλκῆς τε παραυτίκα πειρηθῆναι.
ἤτοι ὁ μὲν σήραγγα προδείελος ἔστιχεν εἰς ἥν,
βεβρωκὼς κρειῶν τε καὶ αἵματος· ἀμφὶ δὲ χαίτας
αὐχμηρὰς πεπάλακτο φόνῳ χαροπόν τε πρόσωπον,
στήθεά τε· γλώσσῃ δὲ περιλιχμᾶτο γένειον.
αὐτὰρ ἐγὼ θάμνοισιν ἄφαρ σκιεροῖσιν ἐκρύφθην,
ἐν ῥίῳ ὑλήεντι, δεδεγμένος ὁππόθ' ἵκοιτο·
καὶ βάλον ἆσσον ἰόντος ἀριστερὸν εἰς κενεῶνα
τηΰσίως· οὐ γάρ τι βέλος διὰ σαρκὸς ὄλισθεν
ὀκριόεν, χλωρῇ δὲ παλίσσυτον ἔμπεσε ποίῃ.

αὐτὰρ ὁ κρᾶτα δαφοινὸν ἀπὸ χθονὸς ὦκ' ἐπάειρεν
θαμβήσας, πάντη δὲ διέδρακεν ὀφθαλμοῖσι
σκεπτόμενος, λαμυροὺς δὲ χανὼν ὑπ' ὀδόντας ἔφηνε.
τῷ δ' ἐγὼ ἄλλον ὀϊστὸν ἀπὸ νευρῆς προΐαλλον,
ἀσχαλόων, ὅτι μοι πρὶν ἐτώσιος ἔκφυγε χειρός·
μεσσηγὺς δ' ἔβαλον στηθέων, ὅθι πνεύμονος ἕδρη.
ἀλλ' οὐδ' ὣς ὑπὸ βύρσαν ἔδυ πολυώδυνος ἰός·
ἀλλ' ἔπεσε προπάροιθε ποδῶν ἀνεμώλιος αὔτως.
τὸ τρίτον αὖ μέλλεσκον, ἀσώμενος ἐν φρεσὶν αἰνῶς,
αὖ ἐρύειν· ὁ δέ μ' εἶδε περιγληνώμενος ὄσσοις
θὴρ ἄμοτος· μακρὴν δὲ περ' ἰγνύῃσιν ἕλιξε
κέρκον, ἄφαρ δὲ μάχης ἐμνήσατο· πᾶς δέ οἱ αὐχὴν
θυμοῦ ἐνεπλήσθη, πυρσαὶ δ' ἔφριξαν ἔθειραι
σκυζομένῳ· κυρτὴ δὲ ῥάχις γένετ' ἠΰτε τόξον,
πάντοθεν εἰληθέντος ὑπαὶ λαγόνας τε καὶ ἰξύν.
ὡς δ' ὅταν ἁρματοπηγὸς ἀνήρ, πολέων ἴδρις ἔργων,
ὄρπηκας κάμπτῃσιν ἐρινεοῦ εὐκεάτοιο,
θάλψας ἐν πυρὶ πρῶτον, ἐπαξονίῳ κύκλα δίφρῳ·
τοῦ μὲν ὑπ' ἐκ χειρῶν ἔφυγεν τανύφλοιος ἐρινεὸς
καμπτόμενος, τηλοῦ δὲ μιῇ πήδησε σὺν ὁρμῇ·
ὣς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπόπροθεν ἀθρόος ἆλτο,
μαιμώων χροὸς ἆσαι, ἐγὼ δ' ἑτέρηφι βέλεμνα
χειρὶ προεσχεθόμην, καὶ ἀπ' ὤμων δίπλακα λώπην,
τῇ δ' ἑτέρῃ ῥόπαλον κόρσης ὕπερ αὖον ἀείρας,
ἤλασα κακκεφαλῆς· διὰ δ' ἄνδιχα τρηχὺν ἔαξα
αὐτοῦ ἐπὶ λασίοιο καρήατος ἀγριέλαιον
θηρὸς ἀμαιμακέτοιο· πέσεν δ' ὅγε, πρὶν ἔμ' ἱκέσθαι,
ὑψόθεν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσὶν ἔστη,
νευστάζων κεφαλῇ· περὶ γὰρ σκότος ὄσσε οἱ ἄμφω
ἦλθε, βίῃ σεισθέντος ἐν ὀστέῳ ἐγκεφάλοιο.

τὸν μὲν ἐγὼν ὀδύνῃσι παραφρονέοντα βαρείαις
νωσάμενος, πρὶν αὖθις ὑπότροπον ἀμπνυνθῆναι,
αὐχένος ἀρρήκτοιο παρ' ἰνίον ἤλασα προφθάς,
ῥίψας τόξον ἔραζε πολύρραπτόν τε φαρέτρην·
ἦγχον δ' ἐγκρατέως, στιβαρὰς σὺν χεῖρας ἐρείσας
ἐξόπιθεν, μὴ σάρκας ἀποδρύψῃ ὀνύχεσσι·
πρὸς δ' οὖδας πτέρνῃσι πόδας στερεῶς ἐπίεζον
οὐραίους ἐπιβάς· μηροῖσί τε πλεύρ' ἐφύλασσον,
μέχρις οἱ ἐξετάνυσσα βραχίονας, ὀρθὸν ἀείρας
ἄπνευστον· ψυχὴν δὲ πελώριον ἔλλαχεν ᾅδης.
καὶ τότε δὴ βούλευον, ὅπως λασιαύχενα βύρσαν
θηρὸς τεθνειῶτος ἀπαὶ μελέων ἐρυσαίμην,
ἀργαλέον μάλα μόχθον· ἐπεὶ οὐκ ἔσκε σιδήρῳ
τμητὴ οὐδὲ λίθοις πειρωμένῳ, οὐδὲ μὲν ὕλῃ.
ἔνθα μοι ἀθανάτων τὶς ἐπὶ φρεσὶ θῆκε νοῆσαι,
αὐτοῖς δέρμα λέοντος ἀνασχίζειν ὀνύχεσσι.
τοῖσι θοῶς ἀπέδειρα καὶ ἀμφεθέμην μελέεσσιν,
ἕρκος ἐνυαλίου ταμεσίχροος ἰωχμοῖο.
οὗτός τοι Νεμέου γένετ', ὦ φίλε, θηρὸς ὄλεθρος,
πολλὰ πάρος μήλοις τε καὶ ἀνδράσι κήδεα θέντος.

IDYLL XXVI.

The Death of Pentheus.

Ἰνώ, κ' Αὐτονόα, χ' ἁ μαλοπάρῃος Ἀγαύα,
τρεῖς θιάσως ἐς ὄρος τρεῖς ἄγαγον αὐταὶ ἐοῖσαι.
χ' αἳ μὲν ἀμερξάμεναι λασίας δρυὸς ἄγρια φύλλα,
κισσόν τε ζώοντα, καὶ ἀσφόδελον τὸν ὑπὲρ γᾶς,
ἐν καθαρῷ λειμῶνι κάμον δυοκαίδεκα βωμώς,
τὼς τρεῖς τᾷ Σεμέλᾳ, τὼς ἐννέα τῷ Διονύσῳ·
ἱερὰ δ' ἐκ κίστας πεποναμένα χερσὶν ἑλοῖσαι,
εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,
ὡς ἐδίδασχ', ὡς αὐτὸς ἐθυμάρει Διόνυσος.
Πενθεὺς δ' ἀλιβάτου πέτρας ἄπο πάντ' ἐθεώρει,
σχῖνον ἐς ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος.
Αὐτονόα πράτα νιν ἀνέκραγε δεινὸν ἰδοῖσα,
σὺν δ' ἐτάραξε ποσὶν μανιώδεος ὄργια Βάκχου,
ἐξαπίνας ἐπιοῦσα, τὰ δ' οὐχ ὁρέοντι βέβαλοι.
μαίνετο μέν τ' αὐτά, μαίνοντο δ' ἄρ' εὐθὺ καὶ ἄλλαι.
Πενθεὺς μὲν φεῦγεν πεφοβημένος, αἱ δ' ἐδίωκον,
πέπλως ἐκ ζωστῆρος ἐπ' ἰγνύαν ἐρύσασαι.
Πενθεὺς μὲν τόδ' ἔειπε· Τίνος κέχρησθε, γυναῖκες;
Αὐτονόα δὲ τόδ' εἶπε· Τάχα γνώσῃ, πρὶν ἀκοῦσαι·
μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἑλοῖσα,
ὅσσον περ τοκάδος τελέθει μύκημα λεαίνης·

Ἰνὼ δ' ἐξέρρηξε σὺν ὠμοπλάτᾳ μέγαν ὦμον,
λὰξ ἐπὶ γαστέρα βᾶσα· καὶ Αὐτονόᾳ ῥυθμὸς ὡὐτός.
αἱ δ' ἄλλαι τὰ περισσὰ κρεανομέοντο γυναῖκες,
ἐς Θήβας δ' ἀφίκοντο πεφυρμέναι αἵματι πᾶσαι,
ἐξ ὄρεος πένθημα καὶ οὐ Πενθῆα φέροισαι.
οὐκ ἀλέγω· μηδ' ἄλλος ἀπεχθέμεναι Διονύσῳ
φροντίζοι, μηδ' εἰ χαλεπώτερα τῶνδ' ἐμόγησεν,
εἴη δ' ἐνναέτης, ἢ καὶ δεκάτω ἐπιβαίνοι·
αὐτὸς δ' εὐαγέοιμι, καὶ εὐαγέεσσιν ἅδοιμι.
ἐκ Διὸς αἰγιόχω τιμὰν ἔχει αἰετὸς οὗτος·
εὐσεβέων παίδεσσι τὰ λώϊα, δυσσεβέων δ' οὔ.
χαίροι μὲν Διόνυσος, ὃν ἐν Δρακάνῳ νιφόεντι
Ζεὺς ὕπατος μεγάλαν ἐπιγουνίδα κάτθετο λύσας·
χαίροι δ' εὐειδὴς Σεμέλα, καὶ ἀδελφεαὶ αὐτᾶς
Καδμεῖαι, πολλαῖς μεμελημέναι ἡρωΐναις,
αἳ τόδε ἔργον ἔρεξαν ὀρίναντος Διονύσου
οὐκ ἐπιμωμητόν. μηδεὶς τὰ θεῶν ὀνόσαιτο.

IDYLL XXVIII.

The Distaff.

Γλαυκᾶς, ὦ φιλέριθ' ἀλακάτα, δῶρον 'Αθανάας
γυναιξίν, νόος οἰκωφελίας αἶσιν ἐπάβολος,
θάρσεισ' ἄμμιν ὑμάρτη πόλιν ἐς Νείλεω ἀγλαάν,
ὅππα Κύπριδος ἱρὸν καλάμω χλωρὸν ὑπ' ἀπαλῶ·
τᾷδε γὰρ πλόον εὐάνεμον αἰτεύμεθα πὰρ Διός,
ὅππως ξεῖνον ἔμὸν τέρψομ' ἴδων κἀντιφιλήσομαι
Νικίαν, Χαρίτων ἱμεροφώνων ἱερὸν φυτόν,
καί σε τὰν ἐλέφαντος πολυμόχθω γεγενημέναν
δῶρον Νικιάας εἰς ἀλόχω χέρρας ὀπάσσομεν·
σὺν τᾷ πολλὰ μὲν ἔργ' ἐκτελέσεις, ἀνδρείοις πέπλοις,
πὸλλὰ δ' οἷα γυναῖκες φορέοισ' ὑδάτινα βράκη.
δὶς γὰρ ματέρες ἀρνῶν μαλάκοις ἐν βοτάνᾳ πόκοις
πέξαιντ' αὐτοετεί, Θευγενίδος γ' ἔννεκ' ἐϋσφύρω·
οὕτως ἀνυσιεργός· φιλέει δ' ὅσσα σαόφρονες.
οὐ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀεργώ κεν ἐβολλόμαν
ὀππάσαι σὲ δόμοις ἀμμετέρας ἔσσαν ἀπὸ χθονός.
καὶ γάρ σοι πατρίς, ἂν ὡξ 'Εφύρας κτίσσε ποτ' 'Αρχίας,
νάσω Τρινακρίας μυελόν, ἀνδρῶν δοκίμων πόλιν.
νῦν μὰν οἶκον ἔχοισ' ἀνέρος, ὃς πόλλ' ἐδάη σοφὰ
ἀνθρώποισι νόσοις φάρμακα λυγραὶς ἀπαλαλκέμεν,

οἰκήσεις κατὰ Μίλλατον ἐραννὰν μετ' Ἰαόνων,
ὡς εὐαλάκατος Θευγενὶς ἐν δαμότισιν πέλῃ,
καί οἱ μνᾶστιν ἀεὶ τῶ φιλαοιδῶ παρέχῃς ξένω.
κεῖνο γάρ τις ἐρεῖ τὤπος ἴδών σ'· ἦ μεγάλα χάρις
δώρῳ σὺν ὀλίγῳ· πάντα δὲ τίματα τὰ πὰρ φίλω.

Berenice.

(A Fragment.)

Καί τις ἀνὴρ αἰτεῖται ἐπαγροσύνην τε καὶ ὄλβον,
ἐξ ἁλὸς ᾧ ζωή, τὰ δὲ δίκτυα κείνῳ ἄροτρα,
σφάζων ἀκρόνυχος ταύτῃ θεῷ ἱερὸν ἰχθύν,
ὃν λεῦκον καλέουσιν· ὃ γὰρ φιερώτατος ἄλλων·
καί κε λίνα στήσαιτο, καὶ ἐξερύσαιτο θαλάσσας
ἔμπλεα.

Epigrams.

I.

Τὰ ῥόδα τὰ δροσόεντα, καὶ ἁ κατάπυκνος ἐκείνα
  ἕρπυλλος κεῖται ταῖς Ἑλικωνιάσιν.
ταὶ δὲ μελάμφυλλοι δάφναι τίν, πύθιε Παιάν·
  Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλάϊσεν.
βωμὸν δ' αἱμάξει κεραὸς τράγος οὗτος ὁ μάχλος,
  τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

II.

Δάφνις ὁ λευκόχρως, ὁ καλᾷ σύριγγι μελίσδων
  βωκολικοὺς ὕμνους, ἄνθετο Πανὶ τάδε·
τοὺς τρητοὺς δόνακας, τὸ λαγωβόλον, ὀξὺν ἄκοντα,
  νεβρίδα, τὰν πήραν ᾇ ποκ' ἐμαλοφόρει.

III.

Εὕδεις φυλλοστρῶτι πέδῳ, Δάφνι, σῶμα κεκμακὸς
  ἀμπαύων· στάλικες δ' ἀρτιπαγεῖς ἀν' ὄρη.
ἀγρεύει δέ τυ Πὰν καὶ ὁ τὸν κροκόεντα Πρίηπος
  κισσὸν ἐφ' ἱμερτῷ κρατὶ καθαπτόμενος,
ἄντρον ἔσω στείχοντες ὁμόρροθοι. ἀλλὰ τὺ φεῦγε,
  φεῦγε μεθεὶς ὕπνου κῶμα καταρχόμενον.

IV.

Τήναν τὰν λαύραν, τόθι ταὶ δρύες, αἰπόλε, κάμψας
σύκινον εὑρήσεις ἀρτιγλυφὲς ξόανον,
τρισκελές, αὐτόφλοιον, ἀνούατον· * *
* * * * * *
ἕρκος δέ σφ' ἱερὸν περιδέδρομεν· ἀέναον δὲ
ῥεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει
δάφναις, καὶ μύρτοισι, καὶ εὐώδει κυπαρίσσῳ,
ἔνθα πέριξ κέχυται βοτρυόπαις ἕλικι
ἄμπελος· εἰαρινοὶ δὲ λιγυφθόγγοισιν ἀοιδαῖς
κόσσυφοι ἀχεῦσιν ποικιλότραυλα μέλη·
ξουθαὶ δ' ἀδονίδες μινυρίσμασιν ἀνταχεῦσι
μέλπουσαι στόμασιν τὰν μελίγαρυν ὄπα.
ἕζεο δὴ τηνεί, καὶ τῷ χαρίεντι Πριήπῳ
εὔχε' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,
κεὐθὺς ἐπιρρέξειν χίμαρον καλόν. ἢν δ' ἀνανεύσῃ,
τοῦδε τυχών, ἐθέλω τρισσὰ θύη τελέσαι·
ῥεξῶ γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἴσχω
σακίταν· ἀίοι δ' εὐμενέως ὁ θεός.

V.

Λῇς, ποτὶ τᾶν Νυμφᾶν, διδύμοις αὐλοῖσιν ἀεῖσαι
ἁδύ τί μοι; κἠγὼν πακτίδ' ἀειράμενος
ἀρξεῦμαί τι κρέκειν· ὁ δὲ βουκόλος ἅμμιγα θελξεῖ
Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.
ἐγγὺς δὲ στάντες λασιαύχενος ἄντρου ὄπισθεν,
Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

VI.

Ἆ δείλαιε τὺ Θύρσι, τί τοι πλέον, εἰ καταταξεῖς
  δάκρυσι διγλήνους ὦπας ὀδυρόμενος;
οἴχεται ἁ χίμαρος, τὸ καλὸν τέκος, οἴχετ' ἐς ᾅδαν·
  τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.
αἱ δὲ κύνες κλαγγεῦντι· τί τοι πλέον, ἁνίκα τήνας
  ὀστέον οὐδὲ τέφρα λείπεται οἰχομένας;

VII.

Ἦλθε καὶ ἐς Μίλατον ὁ τῶ Παιήονος υἱός,
  ἰητῆρι νόσων ἀνδρὶ συνοισόμενος
Νικίᾳ· ὅς μιν ἐπ' ἆμαρ ἀεὶ θυέεσσιν ἱκνεῖται,
  καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἄγαλμα κέδρου,
Ἠετίωνι χάριν γλαφυρᾶς χερὸς ἄκρον ὑποστὰς
  μισθόν· ὁ δ' εἰς ἔργον πᾶσαν ἀφῆκε τέχναν.

VIII.

Ξεῖνε, Συρηκόσιός τοι ἀνὴρ τόδ' ἐφίεται Ὄρθων,
  χειμερίης μεθύων μηδαμὰ νυκτὸς ἴῃς.
καὶ γὰρ ἐγὼ τοιοῦτον ἔχω πότμον· ἀντὶ δὲ πολλῆς
  πατρίδος ὀθνείην κεῖμαι ἐφεσσάμενος.

IX.

Ἄνθρωπε, ζωῆς περιφείδεο, μηδὲ παρ' ὥρην
  ναυτίλος ἴσθ'. ὡς ἔστ' οὐ πολὺς ἀνδρὶ βίος.
δείλαιε Κλεόνικε, σὺ δ' εἰς λιπαρὴν Θάσον ἐλθεῖν
  ἠπείγευ, κοίλης ἔμπορος ἐκ Συρίης,

ἔμπορος, ὦ Κλεόνικε· δύσιν δ' ὑπὸ Πλειάδος αὐτὴν
ποντοπορῶν αὐτῇ Πλειάδι συγκατέδυς.

X.

Ὑμῖν τοῦτο, θεαί, κεχαρισμένον ἐννέα πάσαις
τὤγαλμα Ξενοκλῆς θῆκε τὸ μαρμάρινον
μουσικός. οὐχ ἑτέρως τὶς ἐρεῖ. σοφίῃ δ' ἐπὶ τῇδε
αἶνον ἔχων, μουσέων οὐκ ἐπιλανθάνεται.

XI.

Εὐσθένεος τὸ μνᾶμα· φυσιγνώμων ὁ σοφιστής,
δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν—
οἵ μιν ἔγραψαν ἑταῖρον ἐπὶ ξείνης ξένον ὄντα·
χὠροθέτης αὐτοῖς δαιμονίως φίλος ἦν.
πάντων ὧν ἐπέοικεν ἔχειν, τεθνεὼς ὁ σοφιστής,
καίπερ ἄοικος ἐών, εἶχ' ἄρα κηδεμόνας.

XII.

Δαμομέδης ὁ χορηγός, ὁ τὸν τρίποδ', ὦ Διόνυσε,
πάρ σε τὸν ἥδιστον θεῶν μακάρων ἀναθείς,
μέτριος ἦν ἐν πᾶσι· χορῷ δ' ἐκτήσατο νίκην
ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσῆκον ὁρῶν.

XIII.

Ἁ Κύπρις οὐ πάνδημος. ἱλάσκεο τὰν θεὸν εἰπὼν
οὐρανίαν, ἁγνᾶς ἄνθεμα Χρυσογόνας,
οἴκῳ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον εἶχε

ξυνόν. ἀεὶ δέ σφιν λώϊον εἰς ἔτος ἦν
ἐκ σέθεν ἀρχομένοις, ὦ πότνια· κηδόμενοι γὰρ
ἀθανάτων αὐτοὶ πλεῖον ἔχουσι βροτοί.

XIV.

Γνώσομαι, εἴ τι νέμεις ἀγαθοῖς πλέον, ἢ καὶ ὁ δειλὸς
ἐκ σέθεν ὡσαύτως ἶσον, ὁδοιπόρ', ἔχει.
'χαιρέτω οὗτος ὁ τύμβος,' ἐρεῖς· ἐπεὶ Εὐρυμέδοντος
κεῖται τῆς ἱερῆς κοῦφος ὑπὲρ κεφαλῆς.

XV.

Νήπιον υἱὸν ἔλειπες, ἐν ἁλικίᾳ δὲ καὶ αὐτός,
Εὐρύμεδον, τύμβου τοῦδε θανὼν ἔτυχες.
σοὶ μὲν ἕδρα θείοισι μετ' ἀνδράσι· τὸν δὲ πολῖται
τιμασεῦντι, πατρὸς μνώμενοι ὡς ἀγαθοῦ.

XVI.

Θᾶσαι τὸν ἀνδριάντα τοῦτον, ὦ ξένε,
σπουδᾷ· καὶ λέγ', ἐπὴν ἐς οἶκον ἔνθῃς,
'Ανακρέοντος εἰκόν' εἶδον ἐν Τέῳ,
τῶν πρόσθ' εἴτι περισσὸν ᾠδοποιοῦ·
προσθεὶς δὲ χὤτι τοῖς νέοισιν ἅδετο,
ἐρεῖς ἀτρεκέως ὅλον τὸν ἄνδρα.

XVII.

Ἅ τε φωνὰ Δώριος, χὡνήρ, ὁ τὰν κωμῳδίαν
εὑρών, 'Επίχαρμος.

ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινοῦ
τὶν ὧδ' ἀνέθηκαν,
τοὶ Συρακόσσαις ἐνίδρυνται πεδωρισταὶ πόλει,
οἵ' ἀνδρὶ πολίτᾳ,
(σωρὸν γὰρ εἶχε ῥημάτων) μεμναμένους
τελεῖν ἐπίχειρα.
πολλὰ γὰρ ποττὰν ζόαν τοῖς πᾶσιν εἶπε χρήσιμα·
μεγάλα χάρις αὐτῷ.

XVIII.

Ὁ μικκὸς τόδ' ἔτευξε τᾷ Θρεΐσσᾳ
Μήδειος τὸ μνᾶμ' ἐπὶ τᾷ ὁδῷ, κἠπέγραψε Κλείτας.
ἑξεῖ τὰν χάριν ἁ γυνὰ ἀντὶ τήνων,
ὧν τὸν κῶρον ἔθρεψε. τί μάν; ἔτι χρησίμα καλεῖται.

XIX.

Ἀρχίλοχον καὶ στᾶθι καὶ εἴσιδε τὸν πάλαι ποιητὰν
τὸν τῶν ἰάμβων, οὗ τὸ μυρίον κλέος
διῆλθε κἠπὶ νύκτα καὶ ποτ' ἀῶ.
ἦ ῥά μιν αἱ μοῖσαι καὶ ὁ Δάλιος ἠγάπευν Ἀπόλλων·
ὡς ἐμμελής τ' ἔγεντο κἠπιδέξιος
ἔπεά τε ποιεῖν, πρὸς λύραν τ' ἀείδειν.

XX.

Τὸν τῶ Ζανὸς ὅδ' ὔμμιν υἱὸν ὡνήρ,
τὸν λειοντομάχαν, τὸν ὀξύχειρα,
πρᾶτος τῶν ἐπάνωθε μουσοποιῶν

Πείσανδρος ξυνέγραψεν ὠκ Καμείρου,
χὤσους ἐξεπόνασεν εἶπ' ἀέθλους.
τοῦτον δ' αὐτὸν ὁ δᾶμος (ὡς σάφ' εἰδῇς)
ἔστασ' ἐνθάδε, χάλκεον ποιήσας
πολλοῖς μασὶν ὄπισθε κἠνιαυτοῖς.

XXI.

Ὁ μουσοποιὸς ἐνθάδ' Ἱππῶναξ κεῖται.
εἰ μὲν πονηρός, μὴ ποτέρχευ τῷ τύμβῳ·
εἰ δ' ἐσσὶ κρήγυός τε καὶ παρὰ χρηστῶν,
θαρσέων καθίζευ, κἢν θέλῃς, ἀπόβριξον.

XXII.

Αλλος ὁ Χῖος· ἐγὼ δὲ Θεόκριτος, ὃς τάδ' ἔγραψα
εἷς ἀπὸ τῶν πολλῶν εἰμὶ Συρηκοσίων,
υἱὸς Πραξαγόραο περικλειτῆς τε Φιλίννης.
Μοῦσαν δ' ὀθνείην οὔτιν' ἐφειλκυσάμην.

XXIII.

Αστοῖς καὶ ξείνοισιν ἴσον νέμει ἅδε τράπεζα,
θεὶς ἀνελεῦ, ψήφου πρὸς λόγον ἐρχομένης·
ἄλλος τις πρόφασιν λεγέτω· τὰ δ' ὀθνεῖα Καίκος
χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

XXIV.

Αὐδήσει τὸ γράμμα τί σᾶμά τε καὶ τίς ὑπ' αὐτῷ·
Γλαύκης εἰμὶ τάφος τῆς ὀνομαζομένης.

XXV.

Ἡ παῖς ᾤχετ' ἄωρος ἐν ἑβδόμῳ ἤδ' ἐνιαυτῷ
  εἰς ἀΐδην, πολλῆς ἡλικίης προτέρη,
δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν,
  νήπιον, ἀστόργου γευσάμενον θανάτου.
αἰαῖ ἐλεινὰ παθοῦσα Περιστερί, ὡς ἐν ἑτοίμῳ
  ἀνθρώποις δαίμων θῆκε τὰ λυγρότατα.

NOTES.

IDYLL I.

The subject of this Idyll is a dialogue between Thyrsis a shepherd, and a goatherd whose name is not mentioned; during which the former is persuaded to sing a well-known song about the unhappy love and death of Daphnis, about whom see more on l. 64.

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ll. 1, 2. There are several different interpretations of these lines. The following is preferable to any other: (i) there are two sentences exhibiting a comparison which is indicated by the **καί** attached to each—**καὶ ἁ πίτυς καὶ τύ**, 'just as the pine-tree, so do you':—(ii) **τὸ ψιθύρισμα** is the accusative depending on **μελίσδεται**: (iii) **ἁ ποτὶ τ. π.** must be taken together, and with **ἁ πίτυς**, 'the pine-tree at the spring;' cp. *ποτὶ ῥινί* in l. 18. Cp. Virg. E. 8. 28.

l. 2. **μελίσδεται**, for peculiarities of the Doric dialect, see Prelim. Remarks, p. xvii.

l. 3. **συρίσδες**. See Prelim. Remarks, p. xviii.

μετά, 'next in order of merit.' So Nireus was called

> *κάλλιστος ἀνὴρ . . . . . .*
> *τῶν πάντων Δαναῶν μετ' ἀμύμονα Πηλείωνα.*
>
> Hom. Il. 2. 674.

l. 5. Some have supposed a play on words between **χίμαρος** and *χειμάρρους* (a torrent), as if the latter were indicated by the word **καταρρεῖ**. This word is similarly used by Bion 1. 55 *τὸ δὲ πᾶν καλὸν ἐς σε καταρρεῖ.* Compare the use of 'defluat' in Hor. Od. 1. 28, 28. **Χίμαρος** here and in Epig. vi. is feminine.

l. 6. **κρέας** is preferable to *κρῆς*, where authorities are balanced, as preserving the peculiar feature of the Theocritean hexameter. See Prelim. Remarks.

l. 7. Translate, 'Sweeter is thy melody, oh shepherd, than yon echoing water (which) flows from the rock above.' There is a precisely

similar construction, 4. 39, ὅσον αἶγες ἐμὶν φίλαι ὅσσον ἀπέσβας, i. e. 'as dear as you (were who) are dead.' These may perhaps be most easily explained by understanding a participle, e.g. ἅδιον ἢ τῆνο τὸ καταχὲς ὕδωρ [ὂν] καταλείβεται; and ὅσσον φίλη (οὖσα) ἀπέσβας. Cp. Virg. E. 5. 83, 84.

l. 9. Observe the force of the middle voice in ἄγωνται, 'take for themselves.'

l. 10. ἄρνα σακίταν, 'a stall-fed,' i. e. weaned, lamb. The prize next in value to the ὄϊς.

l. 11. We miss here what we expect to find in place of ὄϊν, viz. some prize bearing the same relation to ἄρνα, as the kid to the she-goat in the corresponding speech of Thyrsis. No satisfactory emendation has been proposed. We may however deny the need of any by supposing, from the word ἀρέσκῃ, that the winners in this case had first choice between the two prizes, and the loser took what was left. In this way ὕστερον bears a more natural meaning, '*after* they have chosen.'

l. 13. ὡς, 'where.' αἵ τε seems preferable to ᾇ τε.

μυρῖκαι, 'tamarisks.' A shrub with long slender branches and small scale-like leaves, thriving on the shores of the Mediterranean, fond of rocks and sandy or saline soils.

l. 14. Cp. Virg. E. 5. 12.

l. 15. This alludes to the practice in hot countries of sleeping during the mid-day heat; called now 'taking a siesta.' This mid-day sleep is often alluded to. See below, 7. 22; 10. 48. Cp. also Lucan, Phar. 3. 423

. . . . . 'medio cum Phoebus in axe est,
. . . . pavet ipse sacerdos
Accessum dominumque timet deprendere luci.'

Also 1 Kings 18. 27 'Peradventure he sleepeth.'

For the form τὸ μεσαμβρινόν see below, l. 41, and on 3. 3.

l. 18. The nose was commonly represented among the ancients as the seat of anger. The word *nostrils* in Hebrew is synonymous with *wrath*. The expression originated doubtless in the appearance of anger in animals denoted by the inflated nostril. Delille, of the statue of the Apollo Belvidere, says

'Un courroux dédaigneux a gonflé ses narines.'
Imag. 5. 137.

l. 20. See 3. 47. ἐπὶ τὸ πλέον, 'to the higher degree' than most.

l. 25. 'I will give you a she-goat with twin kids to milk three times,' i.e. all the milk she will give in three milkings.

l. 26. Cp. Virg. E. 3. 30, and 36 foll. for the next lines.

l. 27. κισσύβιον, 'a large drinking cup' or 'bowl.' Connected with κισσός: perhaps made of ivy-wood. See Eur. Cyc. 390.

σκύφος δὲ κισσοῦ παρέθετ' εἰς εὖρος τριῶν
πηχέων βάθος δὲ τεσσάρων ἐφαίνετο.

l. 28. ἀμφῶες, 'with two handles;' lit. 'ears,' like 'diota' Hor. Od. 1. 9, 8. It was smeared with wax in order to render the wood impervious to air and damp, and so prevent the milk turning sour.

l. 29. The carving represents ivy intertwined with helichrys climbing along the outer and inner edges of the bowl: the tendril of the ivy curls about the helichrys (κατ' αὐτόν) rejoicing in its yellow flower. This ivy was probably that species called *Hedera chrysocarpa*, by Virgil 'pallens hedera,' the yellow-berried ivy.

Helichrys was probably what we call 'sandy everlasting' or 'cudweed,' a plant, with flowers somewhat resembling the chrysanthemum, growing on sandy rocks.

l. 32. Within the bowl are three pictures of rustic life: the coquette, the old fisherman, and the boy watching the vineyard. Here, as in many similar descriptions in classical authors, continued actions and even thoughts and words are said to be represented in carving, a picturesque licence which by some has been unjustly criticized.

l. 34. καλὸν ἐθειράζοντες. Not a sign of nobility, but the ordinary fashion of the Dorian race. It was among the Athenians that this was a mark of luxury among the young nobles.

l. 40. The fisherman is in the act of gathering up his net for a cast.

l. 41. See on 3. 3.

l. 42. ἐλλοπιεύειν. See Soph. Aj. 1267 ἐλλοῖς ἰχθύσιν. Cp. Hes. Scut. 212 foll. for a similar description of fishing:

ἀργύρεοι δελφῖνες ἐθοίνων ἔλλοπας ἰχθῦς,
τῶν δ' ὕπο χάλκειοι τρέον ἰχθύες· αὐτὰρ ἐπ' ἀκταῖς
ἧστο ἀνὴρ ἁλιεὺς δεδοκημένος, εἶχε δὲ χερσὶν
ἰχθύσιν ἀμφίβληστρον ἀπορρίψοντι ἐοικώς.

l. 45. Homer also similarly describes a vineyard, Il. 18. 561, and Hes. Scut. 293 foll.

οἱ δ' αὖτ' ἐς ταλάρους ἐφόρευν ὑπὸ τρυγητήρων
λευκοὺς καὶ μέλανας βότρυας μεγάλων ἀπὸ ὄρχων
βριθομένων φύλλοισι καὶ ἀργυρέῃς ἑλίκεσσιν.

This is a charming picture of rustic life; the boy set to watch the vineyard and keep out the foxes, becomes absorbed in weaving a trap or cage for locusts. Foxes had the reputation of being grape-stealers, as in Song of Solomon 2. 15, and the well-known fable of Aesop: also in the 'sweet low Idyll' in Tennyson's Princess, 'fox-like in the vine.'

l. 46. πυρναίαις. Etymologically connected with πῦρ, 'bright yellow.'

l. 47. ὀλίγος, in the unusual sense of 'small,' again 22. 113, and Hom. Od. 9. 515.

l. 48. **ὄρχως**, same as *ὄρχατος*, our 'orchat.' Whence also the more modern 'orchard.' Here, the rows in which the vines were planted.

l. 50. The sense of this difficult passage is plain enough: the fox is determined to eat the contents of the boy's wallet and so render him dinnerless. The text as it stands admits of two interpretations:—(i) *ἀκρᾱτιστον* with the second syllable long, means *having lunched*, and so must be taken with *ἐπὶ ξηροῖσι* as a rather forced expression for having had no luncheon at all: as badly off as a fish out of water: (ii) *ἀκρᾰτιστον* with the second syllable short, as if from *κρατέω*, might mean *not master of any food*: then *ἐπὶ ξηροῖσι* goes with *καθίξῃ*, *put him on dry allowance.* Neither of these can be called satisfactory. Another reading is *πρὶν ἢ 'νάριστον*, i. e. *ἀνάριστον*, *dinnerless*, which word occurs 15. 147. Perhaps *ἀκράτισμον*, which is gathered from the Scholia, may solve the difficulty. At all events *ἐπὶ ξηροῖσι* goes better with *καθίξῃ* than with *ἀκράτιστον*.

l. 52. **ἀκριδοθήραν**, *a locust-trap* or *net.* The locusts injured the vines; see 5. 108. **ἀνθερίκεσσι** probably means *stalks of asphodel*, though this meaning is generally confined to the form *ἀνθέρικος*. And perhaps we should with Meineke read *ἀνθερίκοισι*.

l. 55. **ὑγρός**, *pliant.* Cp. *ὑγρὸν νῶτον* of the eagle in Pind. Pyth. 1. 17. The handles are carved in imitation of acanthus, branching out all round the bowl. Cp. Virg. E. 3. 45.

ἄκανθος. This is probably the *Acanthus spinosus*, whose flowers are tinged with pink, and leaves are spiny. From this species or from *A. mollis* was taken the idea of the Corinthian capital in Grecian architecture.

l. 56. **θέημα**, a necessary alteration from *θάημα* (whose first syllable is long), unless *τι* be omitted, which however is needed.

Αἰολικόν. Aeolis was either the ancient name of the town of Calydon, or of the district in Aetolia in which Calydon and Pleuron were situated. See Thucyd. 3. 102 *ἐς τὴν Αἰολίδα τὴν νῦν καλουμένην Καλυδῶνα καὶ Πλευρῶνα καὶ ἐς τὰ ταύτῃ χωρία.*

l. 57. **τῶ**, genitive of price.

l. 58. **τυρόεντα**. This becomes a trisyllable by the compression of the two middle syllables into one, (as in the Latin words 'fortūitus,' 'arcūatus,') which is called synizesis.

l. 59. Cp. Virg. E. 3. 47. *ποτὶ . . . θίγεν* are separated by tmesis.

l. 63. **ἐκλελάθοντα**, 'which causes to forget.'

l. 64. Here begin the chief beauties of this Idyll, contained in the tragical story of Daphnis, imitated by Virgil, E. 10. 9 foll., and 5. 27, 37 foll., and by Milton in language more nearly approaching the elegance of the original, in his 'Lycidas.' See Appendix, Idyll I.

Daphnis had boasted that he could not be made faithless to his bride Naïs; and Venus in revenge had punished him with an irresistible passion for a maiden (see 7. 73, and 8. 93) who also loved him. But being too proud to acknowledge himself defeated, he dies, and at his death all nature weeps as for a lost friend. This strictly pastoral idea is carried out still more at length in Moschus, Epit. Bion.

l. 68. **ποταμῷ γε.** 'You certainly were not' (wherever else you were) near his native streams.

l. 78. **ἔρασσαι.** Another reading is *ἐρᾶσαι*: the latter would be from *ἐράομαι*; the former is from *ἔραμαι*, and is preferable, because the use of *ἐράομαι* as deponent is very doubtful.

l. 80 foll. The shepherds cannot understand his state of mind. Priapus, knowing the real cause, pretends not to understand, and banters him for not yielding to his love for a maiden who is following him about everywhere.

l. 85. These words appear to be ironical. 'So very unlucky in love and helpless you are!' with such a chance of a successful wooing!

l. 95. Observe **γε μάν**, *however*. He *did* answer Venus, though he would not the herdsmen.

l. 96. **λάθρια.** It appears here as if the sense of the passage required a word of exactly the opposite meaning to this: for our first idea is of Venus appearing smilingly, but having a rankling spite in her heart. In that case we look for a word like 'openly' to join with **γελάοισα**; unless we can force the meaning of **λάθρια** into 'treacherously,' like Horace's 'perfidum ridens' Od. 3. 27, 67. Meineke mentions a conjecture *ἀδέα*, which he calls 'fortasse necessaria,' and Mr. Merry has adopted in his Fourth Greek Reader: but it seems quite unnecessary, if we interpret it thus, that Venus was inwardly smiling, but outwardly showing signs of anger. **ἀνέχοισα** might bear the sense 'prae se ferens,' 'making a show of.' Moreover Daphnis seems to answer as if Venus had spoken severely to him.

l. 97. **λυγιξεῖν.** See Prelim. Rem., p. xvii.

l. 102. If a note of interrogation is placed at the end of this line, the sense is much easier, and a good use can be made of **γάρ**. Thus, 'What? do you think that all my suns have set?' i.e. that my last chance of revenge is lost? not, 'that my last day has come.' For the use of this proverbial expression cp. Livy 39. 26 'nondum omnium dierum Solem occidisse.' The answer to this question follows in v. 103. '[Not so:] Daphnis even in the grave will be a bitter vexation to Eros,' because of his unyielding obstinacy.

On **δεδύκειν**, see note on 4. 7.

l. 105. The verb governing **τὰν Κύπριν** is understood: 'Where the

herdsman is said to have [charmed] Venus.' The general sense of this and following lines, is as follows:—If you wish for the society of shepherds to show your triumphs, go to your old favourites Anchises and Adonis; your victory is easy there; then go to Diomede to remind yourself that you are not invincible.

l. 106. **τηνεὶ δρύες**, *κ.τ.λ.* A proverbial expression which we meet with again, 5. 45. It means here, 'You are better off there, you high and mighty people, than among us poor rustics.'

κύπειρος, 'cyper-grass,' a coarse marsh-grass or sedge, very frequently mentioned.

l. 112. **ὅπως**, 'take care that,' with **ὅρα** understood before it, takes the conjunctive or future indicative. See Eur. Hec. 398. Porson.

l. 113. **ἀλλά** is not simply *but*: rather, as challenging, 'Come then.'

l. 117. So Ajax in Soph. Aj. 862 bids farewell to the springs and rivers: *κρῆναί τε ποταμοί θ' οἵδε . . . . . . χαίρετε.*

l. 120. Cp. Virg. E. 5. 43.

l. 123. Cp. Virg. G. 1. 16, 17.

l. 125. **Ἑλίκας**, 'of Helice,' or Callisto, daughter of Lycaon, (whence **Λυκαονίδαο** in l. 126). Her tomb was shewn to Pausanias by the Arcadians. See Dict. of Mythology, Art. Callisto. Pan is invited to leave his haunts in Arcadia and come to Sicily.

l. 127. Cp. Virg. E. 8. 61.

l. 128. Construe *ἐκ κηρῶ* with *μελίπνουν*, *breathing sweet odour from the wax.*

l. 129. **περὶ χεῖλος**, *to fit the lip*, i.e. curved so that each reed would lie close to the face.

l. 132 foll. Let all the laws of nature be reversed, now that Daphnis is dying. Cp. Virg. E. 3. 89, and 8. 52 foll., where Virgil has apparently mistaken *ἔναλλα* for *ἐνάλια* by his expression 'Omnia vel medium fiant mare.'

l. 133. **νάρκισσος**. The variety called *Narcissus poeticus*, which has a dark purple or crimson edge to its central cup or nectary. Hence Virgil's epithet 'purpureus.'

l. 138. Cp. 7. 90, a corroboration of **ἀπεπαύσατο** rather than **ἀνεπαύσατο**, *he died.*

l. 147. There is an objection to the form *Αἰγίλω*, that the name of this deme of Attica was **Αἰγιλία**. So it is possible that **Αἰγαλῶ**, contracted from **Αἰγαλέω**, may be a better reading. This would mean, *from Mount Aegaleos*, the hill whence Xerxes viewed the battle of Salamis.

l. 194. **θᾶσαι**, *notice, perceive.* Used also for *listen*, in 10. 41.

IDYLL II.

A woman named Simaetha is represented as endeavouring by means of various magic arts to regain the lost affections of a lover. Similar incantation scenes are to be found in Hor. Epod. 5, Virg. E. 8. 64 foll., and in the account of Medea's restoration of Aeson to youth in Ov. M. 7. 180 foll.

Here Simaetha first addresses her servant Thestylis; and after line 62 tells her tale to the moon, whose attention she is supposed to have aroused. The time is midnight, and the moon is full.

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l. 2. **ἀώτῳ**, 'the bloom of the sheep,' i. e. wool. The word *ἄωτος* in its original sense seems to denote *bloom* or *flower;* hence the choicest part of anything, as the bloom is of a plant. See 13. 27. The colour of the wool was that usually adopted in mystic rites. Cp. Virg. Aen. 3. 405, and Aesch. Eum. 1028 *φοινικοβάπτοις ἐνδυτοῖς ἐσθήμασι.*

l. 3. **εὖντα**, an uncommon form, but perfectly admissible as a contraction of *ἐοντα.* See Prelim. Rem., p. xviii.

l. 4. The forms of numeral adjectives in *-αῖος* signify *so many days old.* So here **δωδεκαταῖος**, 'twelve days older since he,' &c.

l. 6. Observe that the *-ας* of the feminine acc. pl. is here, contrary to the Doric usage, lengthened. Cp. 5. 121, the word *γραίας*: but see note there.

l. 9. **οἷα** here is equivalent to *ὅτι τοιαῦτα.*

l. 10. Cp. the invocation in Hor. Epod. 5. 51.

l. 12. **χθονίᾳ Ἑκάτᾳ**, Diana in her character of ruler of the infernal regions.

l. 15. **ἔρδοισα**, *causing* these charms *to be* as effectual as those of Circe, &c. Observe the abbreviated comparison 'less potent than Circe,' for 'less potent than those of Circe.' See 5. 57.

l. 16. Perimede. Possibly the same as Agamede, who is mentioned Hom. Il. 11. 739. Cp. Propert. 2. 4, 18

'Perimedea gramina cocta manu.'

l. 17. **ἴυγξ**. This is generally supposed to be a bird, the wryneck, which, fastened to the magic wheel, exercised some mystic attraction upon the object of the charm. See Pind. Pyth. 4. 214 *ποικίλαν ἴυγγα τετράκναμον . . . μαίναδ' ὄρνιν Κυπρογένεια φέρεν.* Hence the word came to be used to signify 'charm' or 'attraction,' e. g. Aesch. Pers. 990

ἴυγγά μοι δῆτ' ἀγαθῶν ἑτάρων ὑπομιμνήσκεις;

and Pind. Nem. 4. 35

ἴϋγγι δ' ἕλκομαι ἦτορ νουμηνίᾳ θιγέμεν.

The wheel (mentioned v. 30 as ῥόμβος χάλκεος) had to be turned in one direction, since an opposite effect was produced by the contrary revolution. See Hor. Epod. 17. 7.

l. 18. **ἄλφιτα.** i. e. in imitation of a sacrifice, where the head of the victim before death was sprinkled with roasted barley-meal (οὐλοχύται) mixed with salt. Cp. Virg. E. 8. 84 'sparge molam.'

l. 19. See 11. 72, the same expression. Cp. Hdt. 3. 155 ἐξέπλωσας τῶν φρενῶν.

l. 23. Cp. Virg. E. 8. 83.

l. 24. The crackling of these leaves was a good omen. Cp. Tib. 2. 5, 81

'Et succensa sacris crepitet bene laurea flammis,
Omine quo felix et sacer annus erit.'

l. 29. Myndus was a small town in Caria, or Arcadia—authorities differ.

l. 31. Beware of construing '*thus may he be whirled to our doors;*' but remember ποτί with dative means 'at.' '*Thus may he spin* (or *reel*) *as he stands at my door.*' Cp. Tib. 1. 5, 3

'Agor ut per plana citus sola verbere turbo.'

l. 34. Observe the optative mood here used conditionally without the particle ἄν or its equivalent κε. This is not uncommon in Theocr., e. g. 3. 54; 8. 20, 89; 11. 52.

τὸν ἐν ᾅδᾳ ἀδάμαντα. A figurative expression for the 'inexorable decrees of Pluto.' **ἀδάμας** was a term applied by the ancients to the hardest metallic substance they knew; properly to the refuse given off in the smelting of ores containing gold. Both by Greek and Latin poets it is used figuratively as here; cp. 3. 39, and Mart. 7. 99

'Pontice, voce tua posses adamanta movere.'

And Propert. 4. 11, 4

'Ut semel infernas intrarunt funera leges,
Non exorato stant adamante viae.'

l. 35. Dogs bark at the supposed approach of the goddess. Cp. Virg. Aen. 6. 257. The cymbal or gong must then be struck, to keep off evil spirits. The same effect was supposed in the middle ages to be produc[illegible]

[illegible] E. 9. 57 and Aen. 4. 522–528.

[illegible] l. 785, Hor. A. P. 476, and Racine, Phèdre 1. 3

[illegible] énus toute entière à sa proie attachée.'

[illegible] generally used for poisonous charms was the *rubeta*,

[illegible] 59, Propert. 3. 6, 27

'Illum turgentis ranae portenta rubetae—trahunt.'

Cp. Shakespeare, Macbeth iv. 1.

l. 61. ποιεῖ. We should expect ποιεῖται: cp. 3. 33.

l. 62. Cp. 6. 39. This spitting was for self-preservation from the effects of the charm she was administering.

l. 64. The aorist subjunctive is used in doubting questions instead of the future. See Part I. Arnold's Greek Prose Composition, § 17. Observe the accentuation; δακρύσω, not δακρυσῶ.

l. 66. Join κανηφόρος with ἦνθε. 'Came in the capacity of basket-bearer.' Look out κανηφόρος in Dict. of Antiquities. Here the occasion is of a maiden propitiating Artemis before marriage. Pausanias gives an account (Acha. 7. 18, 11) of a festival at Patrae, on the second day of which birds and beasts of all kinds were offered on the altar of the goddess, provided for that purpose by public and private munificence.

l. 70. The nurse of Simaetha was then in the service of Theucharilas, a neighbour, and had since died. The word Θρᾷσσα merely means a maid-servant, called by the name of her country; so in Arist. Ach. 256 τὴν Στρυμοδώρου Θρᾷτταν, and Plat. Theaet. 174 A and C. Similarly 'Lydus' and 'Geta' in the Latin comedies, as names of slaves.

l. 74. Simaetha, to be smart on the occasion, borrowed the ξυστίς, or long cloak, belonging to Clearista. That this was a common practice is shown by

πάρ' ἐμοῦ χρῆσαι πολύπηνα φάρεα, δῦναι,

Eur. El. 191,

and, 'Ut spectet ludos conducit Ogulnia vestem.'

Juv. 6. 352.

l. 76. μέσαν, 'half-way.' See 7. 10.

τὰ Λύκωνος, 'the house of Lyco.'

l. 78. On ἑλιχρύσοιο, see 1. 30, note.

l. 79. ὡς δὲ σελήνη

στήθεσιν ἀμφ' ἁπάλοισιν ἐφαίνετο θαῦμα ἰδέσθαι.

Hom. Hym. Ven. 89.

'Candor erat qualem praefert Latonia Luna.'

Tibull. 3. 4, 39.

l. 80. The ἀπό is separated from λιπόντων by tmesis, and must be restored to it in construing. The construction is genitive absolute.

l. 82. Cp. 3. 42, and Hom. Il. 14. 294. So with 'ut' in Latin, Virg. E. 8. 41, Ov. Her. 12. 33. Also with 'dum,' Catull. 62. 45.

l. 85. Compare Senec. Hippol. 279

'Labitur omnis furor in medullas
Igne furtivo *populante* venas.'

l. 88. Cp. 'oraque buxo Pallidiora gerens,'

Ov. M. 4. 134,

and, 'nimius luto corpora tingit amor,'

Tib. 1. 8, 52,

and Hor. Od. 3. 10, 14. Yellow is of course the natural hue of paleness in a swarthy complexion. Observe **θάψῳ** the dative according to Theocritus' usage with **ὅμοιος**. Cp. 5. 48; 8. 37; 18. 21.

πολλάκι here means 'very much,' as in 1. 144 and 5. 57.

l. 89. **αὐτὰ ὄστεα**, 'my very bones:' i. e. nothing but my bones. See the same again, 4. 15. Cp. Plaut. Aulul. 520

'Ossa atque pellis totu'st ita cura macet.'

Id. Capt. 67

'Ossa atque pellis sum miser a macritudine.'

l. 90. Cp. Eur. Androm. 299

τίν' οὐκ ἐπῆλθε; ποῖον οὐκ ἐλίσσετο;

l. 91. **ἔλιπον**, 'did I leave unvisited.'

l. 104. See Hom. Il. 9. 409

ἐπεὶ ἄρ κεν ἀμείψεται ἕρκος ὀδόντων:

and id. Od. 10. 328

καὶ πρῶτον ἀμείψεται ἕρκος ὀδόντων:

where the word **ἀμείβομαι** has the same meaning, i. e. 'to pass over.'

l. 106. foll. Cp. Sappho, Frag. 2

ἀ δέ μ' ἴδρως κακχέεται, τρόμος δὲ
πᾶσαν ἄγρει, χλωροτέρα δὲ ποίας
ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύης
φαίνομαι (ἄλλα),

Bergk. Anthol. Lyr., p. 363,

and Hor. Od. 1. 13. 6; also Racine, Phèdre 1. 3

'Je le vis, je rougis, je pâlis à sa vue;
Un trouble s'éléva dans mon âme éperdue;
Mes yeux ne voyaient plus, je ne pouvais parler,
Je sentis tout mon corps et transir et brûler.'

l. 109. **κνυζεῦνται**, 'whine.' Cp. 6. 30.

l. 114. foll. **ἔφθασας .... καλέσασα ... ἢ με παρῆμεν.** Any finite tense of *φθάνω* with a participle of another verb is equivalent to the corresponding tense of that verb followed by *πρίν*. The words above therefore would be replaced by *ἐκάλεσας πρὶν ἢ με παρῆμεν*, 'you sent for me before I came of my own accord; **τόσον**, just so much (or rather, so little) before, as I was before Philinus in the race.' Cp. a precisely similar construction of *φθάνω* in Hdt. 6. 108 *φθαίητε ἂν πολλάκις ἐξανδραποδισθέντες ἤ τινα πυθέσθαι*. This sentence, simplified as above, becomes *πολλάκις ἂν ἐξανδραποδισθείητε πρὶν ἢ πυθέσθαι, κ.τ.λ.*

l. 118. The conditional particle κα (not καί) is concealed in κἠγών, as the sense demands. ἦνθόν κα, 'I should have come' (if you had not sent for me).

l. 119. 'Myself the third or fourth;' i.e. with two or three others: αὐτίκα νυκτός, 'this very night.'

l. 120. Apples were the gifts of lovers, and emblems of love. See 3. 10; 11. 10; Virg. E. 3. 70. It is not so clear why they should be called apples of Dionysus. The Scholiast quotes a passage from Philetas (?)

μᾶλα φέρων κόλποισι τά οἵ ποτε Κύπρις ἑλοῖσα
δῶρα Διωνύσου δῶκεν ἀπὸ κροτάφων,

which refers to the golden apples of Hippomenes, to show that Bacchus first introduced that fruit.

l. 121. Cp. Ov. Her. 9. 64

'Aptior Herculeae populus alba comae;'

and Virg. E. 7. 61. Delphis wore a garland of the leaves of this tree as an athlete and therefore under the protection of Hercules.

l. 124. The κε belongs to ἦς.

l. 126. εὗδόν κα, 'I should have been content.'

l. 128. For the adoption of violent measures by lovers to break in or burn the doors that shut them out, see Hor. Od. 3. 26, 6, and Tib. 1. 1. 73

'frangere postes non pudet;'

and Ov. Am. 1. 9. 19

'Ille graves urbes, hic durae limen amicae
Obsidet: hic portas frangit, at ille fores.'

l. 133. Λιπαραίου. The workshop of Hephaestus was in the island of Lipara. Ovid, Her. 15. 12, compares love to the fire of Aetna,

'Me calor Aetnaeo non Minor igne coquit.'

Cp. Cat. 68. 53

'Quum tantum arderem, quantum Trinacria rupes.'

IDYLL III.

The Serenader.

A goatherd serenades Amaryllis, who is resting in a cave. Possibly the ἄντρον of l. 6 and 13 is the hut in which she lives, half naturally, half artificially made in the rock.

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l. 2. See 2. 6, note.

l. 3. τὸ καλόν. The article with the neuter adjective is a common

substitute in Theocritus for the adverb. Cp. l. 18; 1. 15 and 41; 5, 126; 10, 48; also occasionally the neuter adjective without the article. See 8. 16; 13. 69. These lines are closely imitated by Virg. E. 9. 23.

l. 5. **κνάκωνα.** Cp. 7. 66.

l. 6 foll. There is a difficulty here at the commencement of arranging the lines in the groups of three which are, except in the first six lines and the 24th, quite regular. Perhaps a line has been lost after v. 11, and v. 9 afterwards inserted to make up the six lines into distichs. Upon that supposition, the first tristich will end at **ἧμεν**; the second, incomplete, at *οἰσῶ*.

l. 7. **παρκύπτοισα** is a word especially appropriate to a person looking out of a window or door.

l. 11. **σιμός.** A peculiarity of goats, which is always preserved in representations of Satyrs. It expresses the flatness of the nose. Cp. 8. 50.

l. 9. **προγένειος**, another similarly characteristic feature. Cp. Virg. E. 2. 7.

l. 10. Cp. Virg. E. 3. 70. Prop. 4. 12, 17

'Illis munus erat decussa Cydonia (*quinces*) ramo.'

l. 13. **ἁ βομβεῦσα μ.** This wish is no doubt supposed to be suggested by seeing the bee. 'Would that I were *yon* buzzing bee!'

l. 15. Cp. Virg. E. 8. 43, and Aen. 4. 367, also Catul. 64. 154

'Quaenam te genuit sola sub rupe leaena?'

l. 18. **κυάνοφρυ.** The dark eyebrow, as well as the junction of the two eyebrows across the forehead (see on 8, 72.), was a sign of beauty. Cp. 17. 53; and Anacr. 29. 10

στεφέτω μέτωπον ὀφρὺς κυανωτέρα δρακόντων.

l. 21. **λεπτά**, into small pieces, like '*τυτθὰ διατμήξας*,' Hom. Od. 12. 174.

l. 23. **καλύκεσσι**, 'buds (of roses).' For the combining of ivy and celery, see Hor. Od. 4. 11, 3.

σέλινοις, from the epithet, must be taken to be identical with our wild celery—which is an umbelliferous plant with strong smell, like that of garden celery.

After this line imagine a pause, while the goatherd waits for an answer. Receiving none, he continues, after the interjectory line 24, in the same arrangement of tristichs, which is uninterrupted to the end.

l. 25. Cp. Virg. E. 8. 59.

l. 26. The thunny fish was common in shoals off the Sicilian coast, and was caught in nets, a signal being given by the look-out man (*θυννοσκόπος*) for the letting down of the nets into the shoal. So in

the Cornish pilchard fishery a look-out man is stationed on St. Michael's Mount to give notice of the approach of the shoal. Cp. Aristoph. Eq. 300, where Kleon is said, '*τοὺς πόρους θυννοσκοπεῖν*.' When they were enclosed in the nets, it appears (from Aesch. Pers. 430, describing the destruction of the Persian fleet at Salamis) to have been the custom to beat them to death.

l. 27. There is a question whether to read **μή** or **δή** in this line. There appears to be most authority for *μή*, although the last two lines of the Idyll offer an argument slightly in favour of *δή*.

τὸ τεὸν ἁδύ is of course 'your gratification.'

l. 28. **μεμναμένω**, mentioning your name, to try by the *τηλέφιλον* if you loved me: cp. 7. 69. The leaves of the poppy (see 11. 57) were placed somehow on the hand or arm so that when struck by the other hand they might (if the omen were favourable) give a loud crack (*πλατάγημα*). Possibly the leaf was placed upon the thumb and forefinger, over a hollow made by partially closing the hand. But are we bound to consider the *τηλέφιλον* to be the poppy-leaf? I take it to be the pod or seed-vessel of some plant which was laid on the arm and struck, and gave a favourable omen by cracking loudly and spirting the juice over the arm. Then we may construe **ποτιμαξάμενον**, 'smearing,' like *μάξατο* in the following:

ἐξότε τηλεφίλου πλαταγήματος ἤχέτα βόμβος
γαστέρα μαντῴου μάξατο κισσυβίου,

(i.e. smeared the inside of the fortune-telling bowl)

ἔγνων ὡς φιλέεις με. Agath. Epig. 9.

l. 34. Cp. Virg. E. 2. 42.

l. 35. **μελανόχρως**, i.e. ugly. Cp. 10. 26 and 11. 19.

l. 36. **ἐνδιαθρύπτῃ**, 'give yourself airs.' So in 6. 15 and 15. 99.

l. 37. Another common superstition, denoting that something wished for was about to happen. Cp. Plaut. Pseud. 1. 1, 105

'futurum est, ita supercilium salit.'

l. 42. **ὡς . . . ὡς**. See 2. 82, and note there.

l. 54. **γένοιτο** without *ἄν*. See on 2. 34. 'This would be as pleasant to you as honey (passing) down your throat.'

IDYLL IV.

A conversation between Battus a goatherd, and Corydon a cowherd, about the absence of Aegon, the master of the latter, and the neglected condition of his cattle. Like most of these bucolic dialogues, it abounds in proverbs. The scene is Croton in Italy. Battus throughout is represented as a wag, whose jokes Corydon does not quite understand.

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l. 1. Cp. Virg. E. 3. 1 foll.

l. 3. **ψε** by transposition of *φ* and *σ* for *σφε*. Battus here begins his ridicule of Corydon.

l. 4. **ὁ γέρων**. Aegon's father.

l. 6. Corydon is rather proud of his master's supposed distinction in being taken to contend at Olympia as a boxer: see l. 33. Milo, the famous wrestler of Croton, lived long before Theocritus, about 510 B.C. Either the poet refers this dialogue to that period, or uses the name Milo merely as a generic name for a champion wrestler.

l. 7. **καὶ πόκα**. *καί before an interrogative never has its usual conjunctive force: but implies objection* or *incredulity*. Here translate it 'when *ever*.' *When καί is used as a conjunction with the interrogatives πῶς, ποῖ, τίς*, &c., *it follows them.* See Porson on Eur. Phoen. 1367, and examples quoted there. Compare with the expression **ἔλαιον ὀπώπει**, the English 'to smell gunpowder.'

The word *ὀπώπει*, in form pluperfect, has apparently the signification of the perfect. Precisely similar forms are **λελόγχει** 5. 40, **πεποίθει** 5. 28, *πεφύκει* 53. 3, *πεπόνθεις* 10. 1, *πεφύκει* 11. 1. An explanation of this usage of the pluperfect may be that the speaker is referring to some other time at which the action was perfect, for instance in the two examples of this Idyll: 'Was there ever a time in which it could be said of him, that he *had seen* oil before?' and in 6. 40 'Alas for the hard luck, of which it could then be said that it *had marked* me for its own!' But in 5. 33; 10. 1, where *νῦν* is joined with it, and in 11. 1, I cannot see how this is to be applied; and the forms *δεδύκειν* 1. 102, and *δεδοίκω* 15. 58, seem to point to a Doric form of the perfect inflected like the present, which may justify the rejection of the above explanation as forced and untenable.

l. 9. Battus still banters him, while Corydon is in earnest. This is

evident in each line of Battus. Pollux as a boxer is celebrated in Id. 22.

l. 10. σκαπάναν: this would be for the preliminary matches in digging up sand, which formed part of the month's training for the boxers; called παρορύττειν.

εἴκατι μᾶλα, for his food during that month.

l. 11. This line presents considerable difficulty, and has caused ingenious persons to rack their brains for all kinds of emendations, such as

κατ τῶ λύκω ἀμνίδα λυσσῆν:

for λύκος acc. plur., see Prelim. Rem. 6. 2, p. xviii. 'Milo would even excite the lamb to fury against the wolf,' i.e. if he can put pugilistic ardour into Aegon. Other readings suggested instead of λύκος are λάγος or λίθος, as alluding to Aegon's timidity or impassibility. But there seems to be no need of alteration; Corydon has just mentioned with pride that his master has to devour twenty sheep for his training. 'What a wolf!' thinks Battus, 'Milo will be hounding the wolves on to the flock next (αὐτίκα)!'

l. 12 foll. Each has his reason for the bad condition of the cattle: Corydon, that they are pining for their master; Battus, that Corydon neglects them. And by βωκόλον κακόν Battus understands Corydon; but Corydon, Aegon.

l. 15. αὐτά. See 2. 89 and 5. 85.

l. 16. Anac. 42. 1

μακαρίζομέν σε, τέττιξ
ὅτε δενδρέων ἐπ' ἄκρων
ὀλίγην δρόσον πεπωκὼς
βασιλεὺς ὅπως ἀείδεις,

and Virg. E. 5. 77.

l. 17. Corydon's stupidity is most amusing. He takes it all in earnest.

Aesarus, a river flowing through Croton. Livy, 24. 3, gives a description of the city, in which were 'flumen, . . . medio oppido' and 'laeta pascua ubi omnis generis sacrum Deae pascebatur pecus sine ullo pastore.'

Latymnus, a hill in the vicinity.

οὐ Δᾶν. 'No, by mother Earth.' Δημητήρ (Lat. 'Ceres') being equivalent to Γῆ μητήρ.

l. 20. Virg. E. 3. 100.

l. 21. 'The descendants of Lampriades, I mean the townspeople.' He wishes them to have such a bull for sacrifice to Juno (i.e. Iuno Lacinia, whose temple was close by, Virg. Aen. 3. 552; Livy, 24. 3), in order that her anger might be roused against them for insulting her with the offering of so meagre a beast.

l. 22. κακοφράσμων, a doubtful word, meaning 'hostile' or 'disagreeable,' substituted for the reading κακοχράσμων.

l. 23. ἐς Στομάλιμνον, explained by Schol. as στόμα λίμνης. Others read ἐς τὸ Μάλιμνον, said to be a hill.

l. 24. Νήαιθον, a river; mentioned with other neighbouring places in Ov. M. 15. 51.

l. 25. αἰγίπυρος, a plant of which goats were fond. Sea-holly, *Eryngium maritimum*, Linn. This plant has thick spiny leaves, whence its name; and grows near to the sea-shore. The flowers resemble thistles; the roots, prepared with sugar, were called in Queen Elizabeth's time 'Kissing Comfits.' See Shakespeare, Merry Wives, Act. 5. sc. 5. Colchester was long famous for this sweetmeat, and as lately as 1836.

κνύζα, either a kind of groundsel, *Erigeron viscosum*, Linn., or else common fleabane, which grows on the moist margins of brooks, and on wet bogs, and has a golden blossom.

μελίτεια, 'balm.' Chaucer, referring to some delicious odour, says,

'As men a pot-full of baume held.
Emong a basket-full of roses.'

l. 28. ἐπάξα, Doric for ἐπάξω, 2 sing. 1 aor. mid.

l. 30. Cp. Virg. E. 2. 37.

l. 31. Glauca, a harp player of Chios. Pyrrhus, a lyric poet of Erythrae.

l. 32. καλὰ πόλις ἅ τε Ζάκυνθος. These were probably the words of some song. 'I celebrate Croton, (in the song) *Fair Zacynthus*, and (I celebrate) the promontory,' &c. The song may be supposed to run thus, 'Fair is Zacynthus, &c.... but fairer is Croton.'

l. 33. τὸ Λακίνιον. Virg. Aen. 3. 552; Livy, 24. 3.

l. 34. Here an exploit of Milo [or of Astyanax the Milesian], and in l. 35 one of Tithormus is attributed to Aegon.

l. 36. Not necessarily the same person as the Amaryllis of Id. 3, a common bucolic name.

l. 39. For the construction, cp. 1. 8, note.

l. 40. See on l. 7. For the meaning of λελόγχει, cp. Pind. Ol. 1. 53

ἀκέρδεια λέλογχε θαμινὰ κακαγόρους.

l. 41. Here we have a string of proverbs. Cp. Tibul. 2. 6. 19

'credula vitam
Spes fovet et fore cras semper ait melius,'

and Hor. Od. 2. 10, 15.

l. 44. Cp. Virg. E. 3. 96. Their attention is now diverted to the straying cattle.

l. 45. σίτθ', the letter elided is α; the word is used for driving

animals: and in the plural 5. 3 and 100. Remark the article and nominative case used for vocative, as also 5. 100, ib. 102.

ὁ Λέπαργος, the same animal as *Κυμαίθα* in l. 46, but Battus does not know their names.

l. 47. **ναὶ τὸν Πᾶνα.** The herdsman's oath. Again 5. 14; 5. 141; 6. 21.

l. 49. **ῥοικὸν τὸ λαγωβόλον.** The crook. See 7. 19; 9. 23; where it is called *κορύνα*. In Homer, Il. 23. 845, *καλαύροψ*.

Observe the construction of *ὥς τυ πάταξα*, the final particle with the *indicative* mood. For other instances see Donaldson's Greek Grammar, § 614. It implies that the action contemplated in the final sentence is no longer possible. 'Would that I had my crook, that I might have stricken you; (but that cannot be)!' Other instances are in 7. 87; 11. 55.

Here Battus runs after the straying animal, and gets a large thorn firmly stuck into his ankle.

l. 51. **ἀρμοῖ**, 'just now.' Aesch. P. V. 633: cp. with it the Doric forms, said to be Syracusan, *ἐνδοῖ, ἐξοῖ, πεδοῖ*. See Prelim. Rem. V. p. xvi.

l. 52. **τάτρακτυλλίδες**, (from *ἄτρακτος*) a kind of large thistle, *Carthamus* or *Carduncellus lanatus*, Linn. A native of S. Europe and N. Africa.

l. 53. 'Staring after her I was pricked.'

l. 54. A very graphic line: he sees it, he seizes it with his nails; he draws it out in triumph.

l. 55. Cp. 19. 6.

l. 56. **ἀνάλιπος**, also *νηλίπους*, Soph. O. C. 349.

l. 57. **ῥάμνοι, ἀσπάλαθοι**, prickly shrubs of considerable strength. Plato, Rep. 616 A, represents tyrants in Hades tortured by being dragged over *ἀσπάλαθοι*:—*εἷλκον παρὰ τὴν ὁδὸν ἐκτὸς ἐπ' ἀσπαλάθων κνάπτοντες*.

IDYLL V.

Comatas, a goatherd in the service of Eumares, a native of Sybaris, (i.e. a descendant of one of the old inhabitants of Sybaris; for Sybaris was destroyed 510 B.C. by the people of Croton, and the colony of Thurium was founded in its place by the Athenians about 70 years later,) and Laco, a shepherd in the service of Sibyrtas, a native of

Thurium, meet; and after an interchange of mutual banter, proceed to sing a match in alternate stanzas. In those contests (of which we have another in Idyll VIII.) the challenger had to sing an equal number of lines in reply to each stanza of his rival, to whom the privilege of commencing belonged as receiving the challenge.

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l. 2. νάκος, called βαίτα in l. 15 and 3. 25.

l. 4. πρώαν, 'the other day.' See 15. 15.

l. 5. ποίαν. A particular use of ποῖος, implying a sneer, very frequent in Aristophanes, answering to the English expression, 'The idea of a pipe!' 'Stuff and nonsense about a pipe!' Cp. Virg. E. 3. 25 foll.

l. 7. καλάμας αὐλόν, a single straw pipe, in contrast to the σύριγξ, which had seven or nine reeds cut in different lengths, joined with wax. See 8. 18.

l. 8. Observe the ironical retort of ἐλεύθερε to the δῶλε of Comatas.

l. 10. οὐδέ, 'not even your master Eumares has one to sleep in.'

l. 12. Cp. Virg. E. 3. 13 foll.: translate καὶ . . . καί, 'not only,'—'but also.'

l. 13. τὰ λοίσθια. See on 3. 3.

l. 14. He swears by Pan (see on 4. 47), and by some image or shrine of that god on the sea-shore, near which we may suppose this dialogue to be held. For Pan was regarded by fishermen as protector of the sea-coast. Cp.

> Πανά με τόνδ' ἱερῆς ἐπὶ λισσάδος, αἰγιαλίτην
> Πᾶνα τὸν εὐόρμων τῇδ' ἔφορον λιμένων,
> οἱ γριπῆες ἔθεντο. Anth. P. 10. 10.

The epithet ἁλίπλαγκτος, Soph. Aj. 695, may refer to this.

l. 16. μανείς, 'in a panic frenzy;' as a punishment for my perjury. For Crathis, see Ov. M. 15. 215.

l. 17. Comatas answers by a similar appeal to the Nymphs, who could also, according to the popular superstition, punish with temporary insanity: any one thus afflicted being called νυμφόληπτος.

l. 20. Daphnis' misfortunes are proverbial among the shepherds. See on 1. 64.

l. 21. θέμεν. Cp. Latin 'ponere' Virg. E. 3. 36; and in English *to lay*. So also κεῖται, l. 23.

ll. 21, 22. ἐντὶ μὲν οὐδὲν ἱερόν, a proverbial expression = ''tis not worth much.' It is not Corban. Possibly there may be some allusion to the sacred cattle mentioned in Livy 2. 3. See on 4. 17.

l. 22. διαείσομαι. Following ἄγε, this is probably subjunctive.

l. 23. ὗς, κ.τ.λ. Evidently a proverb, or commencement of a well-known fable; as 'once on a time a pig challenged Minerva.'

l. 24. ἔρειδε, 'set,' as a match for my kid.

l. 25. ὦ κιναδεῦ. 'Fox! cunning dog!' a diminutive form of κίναδος. So Soph. Aj. 103

ἦ τοὐπίτριπτον κίναδος ἐξῆρου μ' ὅπου;

Demosth. de Cor. 281. 22 ὦ κίναδος. καὶ πῶς; see on 4. 7. 'How can this possibly be a fair arrangement for us? Who shears hair as an equivalent for wool?' i.e. 'I shall be laying odds if I wager a lamb to a kid, because of the value of the fleece.'

l. 27. κύνα. This cannot be (as the Scholiast says) referred to the lamb in depreciation; because that is Laco's own stake. Neither can αἰγὸς πρωτ. refer to the ἔριφος staked by Comatas. Laco means that there is as much superiority in the lamb over the kid as there is in the most valuable animal's milk over the most worthless. Very probably κύνα ἀμέλγειν was a proverb, as we are just here in the middle of a crowd of them.

l 28. πεποίθει. See on 4. 7.

l. 29. σφάξ, κ.τ.λ. Another proverb with the words *is like* omitted.

ἀλλὰ γάρ. 'Well then, since,' &c.

l. 31. μὴ σπεῦδε, κ.τ.λ. 'Don't be in a hurry, you're not walking on fire.' A proverb.

l. 33. Cp. Virg. E. 10. 43. πεφύκει, see on 4. 7.

l. 35. εἰ τύ. 'That you dare to look with such bold eyes on me who used to teach you when you were still a child.'

l. 38 θρέψαι, κ.τ.λ., ironical. 'Rear young wolves if you want to be bitten.' Also proverbial; in Anth. P. 9. 47 the ewe complains,

τὸν λύκον ἐξ ἰδίων μάζων τρέφω οὐκ ἐθέλουσα
 ἀλλά μ' ἀναγκάζει ποιμένος ἀφραδίη,
αὐξηθεὶς δ' ὑπ' ἐμοῦ κατ' ἐμοῦ πάλι θηρίον ἔσται
 ἡ χάρις ἀλλάξαι τὴν φύσιν οὐ δύναται.

Anglicè,

'At these udders reluctant a wolf-cub is nurst,
 Mad task, which the shepherd's rash folly compels;
Soon, weaned from my milk, for my blood he will thirst,
 For gratitude tames not, where nature rebels.'

l. 45. τουτεῖ δρύες. Proverbial, as in 1. 106. He does not mean that there are oaks where he wishes to go; in fact, he says below that the pine is the chief attraction; the τουτεῖ and ὧδε must not be taken as meaning here any particular spots; but merely the words of the proverb; he means that the place of his selection is as superior as oaks to sedge. He then enumerates its advantages in the following lines;

the gentle hum of bees—*two* fountains—birds more musical than cigalas—a better shade—and a shower of fir-cones; though what the particular advantage of this last is, is not very clear, unless they picked out the seeds and ate them.

Paley interprets it otherwise; that the pine was in Laco's place, and the falling cones were an objection to it.

l. 51. **ὕπνω.** Cp. 15. 125, and Virg. E. 7. 45.

l. 52. Laco keeps up the abuse longest.

l. 53. Virg. E. 5. 67.

l. 56. **γλάχων,** 'penny-royal,' *Mentha pulegium;* a kind of mint with strong aromatic odour. It grows near streams and in damp places. See Arist. Ach. 869, and Pac. 712, where we find both forms *γληχὼν* and *βληχών.* Cic ad Div. 16. 33 'Cras expecto Leptam, ad cuius rutam pulegio mihi tui sermonis utendum est;' i.e. the pleasant savour of your conversation.

l. 57. **τῶν ἄρνων,** 'than (the skins of) your lambs.'

l. 58. Milk offered to Pan; cp. Tibull. 2. 5. 27

'Lacte madens illic suberat Pan ilicis umbrae.'

l. 60. **αὐτόθι.** 'Where you are.'

l. 61. **τὰν σαυτῷ.** Understand *χωράν,* as in 22. 59. The expression has something proverbial in it, similar to the *Σπάρταν ἔλαχες, κείνην κόσμει:* found in Eur. Fragm. 695 (Dindorf). 'Spartam nactus es, hanc exorna.'

τὰς δρύας, again here 'your oaks,' i.e. your boasted advantage.

l. 62. Cp. 8. 25.

l. 64. **αἰ λῇς.** *αἰ* with the indicative, as here, is only found in the most Doric Idylls. Inserted frequently in the dialogue of the Megarian in Aristoph. Ach.

l. 65. Cp. Virg. E. 3. 50.

l. 68. Ibid. l. 53.

l. 69 foll. Each begs the umpire not to favour either himself or his adversary.

l. 74. Laco throughout shows himself very disagreeable, it must be owned: and thus we are prepared for the decision of the umpire in v. 138.

l. 78. Cp. Virg. E. 3. 52.

l. 79. **ζῶντ' ἄφες.** 'Don't kill him with your chattering.' Cp. Plaut. Mil. Glor. 4. 2. 92

'Iam iam sat amabost; sinite abeam si possum viva a vobis.'

And Theophrastus, in his character of the Chatterer, warns every one to get out of his way, *ὅστις ἀπύρετος εἶναι θέλει.*

l. 80. Here Comatas, as the challenged party, begins the contest.

l. 82. **καὶ γάρ.** 'I too can boast, for' &c.

l. 83. The Carnea, a Doric festival of nine days' duration, in the month of Metageitnion. Laco's name has doubtless reference to his Spartan origin; as slaves were often named in this manner.

l. 100. See on 4. 45.

l. 101. See the same line 1. 13.

l. 102. Names of a sheep and a ewe, of doubtful meaning. Observe the termination *-αίθα* also in 2. 101; 4. 46.

l 103. **Φάλαρος.** Said by the Schol. to be the name of a hill: but much more likely of a ram—the ram 'with *a blaze*.' This word *blaze* denotes a white spot on an animal's forehead, from the German 'Blässe,' paleness. Applied to a dog, 8. 27.

l. 105. **ἔργον Πραξιτέλευς**, 'a work worthy of Praxiteles.' Said perhaps in a mock-dignified manner.

l. 108. **ἀκρίδες.** See on 1. 52.

l. 109. **ἁβαί**, 'in their prime.' This word occurs in Eurip. Ion 477 *νεάνιδες ἧβαι.* Numerous emendations have been suggested for it, e. g. *αὖαι—ἁβραὶ—ὡμαί.* Cp. Virg. G. 3. 126, and Ae. 4. 514 'pubentes herbae;' and id. E. 3. 11 'vites novellae.'

l. 111. The cigalas provoke the mowers by their incessant chirping during the midday hour of rest.

l. 112. The contest now becomes more exciting from the personal remarks made by the rivals recurring to the insinuations of the commencement of the Idyll, by allusion to foxes injuring the grapes, and beetles destroying the figs. Cp. Virg. E. 3. 10.

τὰ Μίκωνος. Cp. 2. 76, 'the grounds of Mico.'

l. 113. Cp. 1. 49, and remark the word *φοιτάω* used in both passages, denoting 'daily or frequent visits.' For *τὰ ποθέσπερα* see on 3. 3.

l. 120. **τις.** 'Somebody is becoming annoyed.' Cp. Soph. Ajax 1138

τοῦτ' εἰς ἀνίαν τοὔπος ἔρχεταί τινι.

l. 121. **σκίλλας.** A medicinal herb, supposed to cure bilious irritability. The species is called *Scilla maritima*, Linn. **γραίας** is remarkable as an exception to the rule that the acc. plur. fem. in *ας* in Doric is short. (So also *θύρας* 2. 6). Unless it is to be construed, 'from the tomb of an old woman.' Herbs gathered from tombs were supposed to be particularly efficacious, and used especially in enchantments. Cp. Hor. Ep. 5. 17.

l. 123. **κυκλάμινον.** Some kind of cyclamen, whose bulbous roots possessed medicinal properties. These are used in Italy and Sicily as food for swine; whence the name 'sow-bread.' French 'Pain de Porceau;' Ital. 'Pane Porcino.'

Hales, a river in the west of Lucania, mentioned by Cicero, 'apud

Haletem fluvium citra Veliam millia passuum iii.' Epp. ad Att. 16. 7, and again, 'Haletem nobilem amnem,' Epp. ad Div. 7. 20.

l. 123. **ἐς τὸν Ἄλεντα** must be taken with **ἐλθών.**

l. 125. **τὰ δέ τοι σία.** These are umbelliferous plants growing by the sides of ditches to the height of four or five feet; called 'water-parsnep.'

l. 126. **ἁ Συβαρῖτις.** Understand *κράνα*, as in v. 146.

l. 127. **βάψαι,** 'dip and draw.'

l. 128. Here occur the names of several plants of which goats are fond. **κύτισον,** 'moon trefoil,' *Medicago arborea*, Linn. Cp. 10. 30; Virg. E. 1. 79. This plant grows wild in South Italy, and has hoary leaves and yellow flowers. It grows to the height of fifteen feet, and the Greek monks make the beads of their rosaries from its wood.

αἴγιλον, 'woodbiné,' *Lonicera periclymenum*, Linn., belongs to the order Caprifoliacea, and its old name was caprifoly. French, 'Chêvre feuille.'

l. 129. **σχῖνον.** Perhaps 'pistachio,' *Pistacia lentiscus*, Linn.

κομάροισι, 'arbutus,' *Arbutus unedo*, Linn. Cp. Hor. Od. 1. 1, 21; Virg. G. 3. 301. A shrub which grows in profusion at Killarney and on Mount Athos; the red fruit somewhat resembles a strawberry. Pliny gives a fanciful derivation for the word 'unedo,' viz. *unum edo*, because no one who had eaten one in mistake would ever be likely to eat a second!

l. 131. Such is the most intelligible reading of this line, which is ordinarily read

πολλὸς δὲ καὶ ὡς ῥοδόκισσος ἐπανθεῖ.

Other alterations are of **καὶ ὡς** into *καλῶς* or into *βάτοις*. But then what is *ῥοδόκισσος*?

κίσθος or **κίστος,** 'the rock-rose,' very like the common wild rose: plentiful on the shores of the Mediterranean.

l. 137. Cp. Virg. E. 8. 55, and Lucr. 3. 7

'Quid enim contendat hirundo Cycnis?'

l. 138. The umpire ought to have waited for Laco's last word.

l. 142. **ἴδ',** 'listen!' See 1. 149; 7. 50.

l. 144. **ἀνυσάμαν,** 'I have realized.' Cp. 18. 17.

ὔμμιν. An instance of what grammarians call the 'Ethic Dative,' or dative of special limitation of an action to some particular person. For examples see Donaldson's Greek Grammar, § 459 (aa), and Madvig's Latin Grammar, § 248. Here we must translate it, 'you see.'

l. 145. Cp. Virg. E. 3. 97.

IDYLL VI.

This elegant Idyll has somewhat of a dramatic character. Two herdsmen, Damoetas and Daphnis, meet at a fountain, and while their cattle drink, sing alternately in amicable rivalry, and separate with mutual gifts. Damoetas represents Polyphemus sitting on a rock, while Galatea plays on the shore: Daphnis, as a spectator, tries to rouse him with a description of the arts by which the nymph is trying to attract her giant lover.

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l. 1. Cp. Virg. E. 7. 2.

l. 2. Aratus is introduced in 7.98 as a friend of Theocritus. He was a poet of Soli, composer of *τὰ φαινόμενα*, in the commencement of which occur the words quoted by St. Paul, his fellow-countryman, in his address to the Athenians, Acts xvii. 28.

l. 3. **πυρρός**, 'with the first fair down on his face.' Cp. 15. 130.

l. 4. **θέρεος**, 'summer;' the genitive of time.

l. 5. This line and v. 20 are probably spurious; the challenger did *not* usually begin. See introduction to Id. 5.

l. 6. Cp. Virg. E. 3. 64. See on 2. 120.

l. 7. Cp. 1. 85, 'calling him the goatherd fellow, crossed in love,' to taunt him.

l. 8. For another instance of this effective repetition of a word before the bucolic caesura see 8. 73. So Virg. E. 5. 64; 6. 44; 3. 79.

ll. 11, 12. Here we have a passage much disputed. Who is meant by *νιν*, Galatea or the dog? The transparency of the waves either shows the dog to Galatea as it is running on the shore, or shows Galatea to the dog: in the latter case (which seems most natural) we must read *θεοίσᾳ*. The dog is running along the shore, and looks into the sea and barks; for it sees Galatea through the clear water. The whole is a charming picture.

l. 15. **διαθρύπτεται**. See on 3. 36, 'like the dry down from the thistle,' as it is driven by the little eddies of wind, now hither, now thither. The same simile, though with less refinement, is used by Homer, Od. 5. 328 foll.

ὡς δ' ὅτ' ὀπωρινὸς Βορέης φορέῃσιν ἀκάνθας
ἂμ πεδίον, πυκιναὶ δὲ πρὸς ἀλλήλῃσιν ἔχονται,
ὣς τὴν ἂμ πέλαγος ἄνεμοι φέρον ἔνθα καὶ ἔνθα.

One is reminded of these lines whenever one sees a stray piece of thistledown or feather just inside the open window of a railway-carriage at the point where the draught passing through the carriage is met by the more violent draught passing by the window outside. Just such a *shilly-shallying* was Galatea's.

l. 17. Cp. Ov. Am. 2. 19, 36

'Quod sequitur, fugio; quod fugit usque sequor,'

and Sappho, Fr. 1. 20

καὶ γὰρ αἰ φεύγει ταχέως διώξει
αἰ δὲ δῶρα μὴ δέκετ' ἀλλὰ δώσει
αἰ δὲ μῆ φίλει ταχέως φιλήσει
κωὐκ ἐθέλοισαν.

Bergk. Anth. L. p. 362.

l. 18. **τὸν ἀπὸ γραμμᾶς κινεῖ λίθον.** This is a proverbial expression derived from a game like draughts or rather backgammon, called *πέττεια ἐπὶ πέντε γραμμῶν*, in which each player had five lines on the board and five men; the man, or stone, on the middle line, called *ἱερὰ γραμμή*, being only moved as a last resource. So it will mean here, 'she is driven to her last resource to attract you.'

On the construction **τὸν ἀπὸ γραμμᾶς**, see Paley's note on Aesch. Cho. 498

τὸν ἐκ βυθοῦ κλωστῆρα σώζοντες λίνου.

Id. Ag. 521

κῆρυξ 'Αχαιῶν χαῖρε τῶν ἀπὸ στρατοῦ,

where *τὸν ἐκ β. σώζειν = τὸν ἐν β. ἐκ β. σώζειν*: and *κ. τῶν ἀπὸ στρατοῦ = κ. τῶν ἐν στρατῷ ἐλθὼν ἀπὸ στρατοῦ.* Also in prose, *ᾔσθοντο οἱ ἐκ πύργων φύλακες = οἱ ἐν πύργοις φ. ᾔσ. ἐκ πύργων.*

l. 19. Observe *κᾰλα κᾱλα.* Cp. 8. 19 and Lucr. 4. 1255

'Crassaque conveniunt liquidis, et liquida crassis;'

also Hom. Il. 5. 31

Ἆρες, Ἄρες, βροτολοιγέ, κ. τ. λ.,

and Callim. Hym. Iov. 55

καλὰ μὲν ἠέξευ καλὰ δ' ἔτραφες.

l. 20. See on v. 6.

l. 21. Polyphemus, or Damoetas, explains his tactics: he was feigning coldness and indifference to lure the nymph to acknowledgement of her love.

l. 22. This line is not quite satisfactory. Meineke's reading, *κοὐκ ἔλαθ' ὤφθαλμον τὸν ἕνα γλύκυν, κ. τ. λ.*, seems very probable.

ποθορῷμι, optative, 'with which I hope to see to the end of my life,' alluding to his disbelief in the prophecy of Telemus (v. 23) who foretold the destruction of it by Ulysses. See Hom. Od. 9. 509 and Ov. M. 13. 771

'Telemus Eurymides quem nulla fefellerat ales
Terribilem Polyphemon adit: "lumenque quod unum
Fronte geris torva, rapiet tibi (dixit) Ulysses."'

l. 24. **ποτὶ οἶκον.** Cp. Virg. Ae. 11. 399 and Eur. Hec. 1252

αὐτῷ ταῦτά σοι δίδωμ' ἔχειν:

also Hom. Od. 2. 178

εἰ δ' ἄγε νῦν μαντεύεο σοῖσι τέκεσσιν
οἰκάδ' ἰών.

l. 25. **οὐ ποθόρημι.** 'I won't look at her.'

l. 29. **σίξα, κ.τ.λ.** 'I hiss to set the dog at her; for before he used to be fond of her, and to whimper with friendly action.' Cp. Hor. Od. 2. 19, 30.

l. 35. Cp. Virg. E. 2. 25, and Ov. M. 13. 840

'Certe ego me novi, liquidaeque in imagine vidi
Nuper aquae, placuitque mihi mea forma videnti.'

l. 36. **κώρα,** 'eye,' lit. the *pupil* of the eye, so called from 'pupillus,' the doll or miniature of oneself that one sees in the eye of another.

l. 38. **ὑπέφαινε,** '(the sea) showed me, by reflection.' Cp. Hor. Od. 1. 19, 5.

l. 39. That no Nemesis for my vanity might overtake me.

l. 43. Each began to try his new acquisition.

l. 45. **νίκη,** impf. of *νίκημι*, 'was the conqueror.'

ἄλλος, for *ἕτερος*: again 7. 36; 22. 126; 24. 61.

IDYLL VII.

This beautiful and interesting Idyll appears to contain the poet's personal experience of a day of pleasure among intimate friends, told in bucolic style. The names of those mentioned are mostly fictitious. The statement of Wuestemann that the Idyll was written in the island of Cos some time before the year 284 B.C. (in which Theocritus went to Alexandria) cannot be considered indisputable. He divides the names into real and fictitious; in the former class placing Asclepiades and Philetas teachers of Theocritus, Antigenes and Phrasidamus his entertainers in Cos, and Aratus, the poet mentioned in 6. 2; and in the latter class, Simichidas (i.e. Theocritus himself), Eucritus, Amyntas,

Lycidas, Ageanax. Compare with the beginning of this Idyll the opening of Tennyson's Gardener's Daughter.

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l. 1. The river Hales, either in Lucania, as in 5. 123, or in Cos. The probability of the scene of the poem being laid in that island is said to be confirmed by the following passage from Moschus, 3. 98

ἔν τε πολίταις
Τριοπίδαις ποτάμῳ θρηνεῖ παρ' Ἄλεντι Φιλητᾶς.

But that passage is of very doubtful authority.

l. 2. **εἵρπομες.** Cp. Hor. Sat. 1. 5, 25. Here however rather of easy and delightful loitering.

l. 3. **θαλύσια.** See Hom. Il. 9. 534. A feast in honour of Ceres and Bacchus after harvest; these two divinities being connected in the invention of ploughing.

l. 5. **ἐπάνωθεν,** cp. 22. 164; 15. 91. Chalcon, son of Clytia and Eurypylus, entertained Ceres. In his time a fountain was found in Cos, in the following manner: being told that water was beneath a certain spot of ground, he applied his knee and drew it (ἐκ ποδὸς ἄνυσε). On the word χαῶν Paley says, 'Radix est χαϝ (cav) et ii significantur qui quasi ex profunda antiquitate stirpem deducunt.'

l. 6. **Βούριννα,** from the resemblance of the channel or aperture of the fountain to an *ox's nostril.*

l. 8. For a similar hiatus see Hom. Od. 2. 120

Τυρώ τ' Ἀλκμήνη τε ἐϋστέφανός τε Μυκήνη.

l. 10. Cp. Virg. E. 9. 59.

τὰν μεσάταν ὁδόν. Cp. 21. 19.

l. 11. **τῶ Βρασίλα.** Said by Schol. to be a Coan.

καί after **οὔπω**='when.' Cp. Xen. Cyrop. 1. 4. 28 ὁδὸν οὔπω πολλὴν διηνύσθαι αὐτοῖς καὶ τὸν Μῆδον ἥκειν, and Tac. Hist. 2. 95 '*Nondum* quartus a victoria mensis, *et* libertus Vitellii,' &c. Also Virg. Ae. 3. 8, 9.

l. 12. Cydonian, or Cretan. Cp. Hor. Od. 4. 9, 17.

σὺν Μοίσαισι take with ἐσθλόν. Cp. Hor. Od. 3. 4, 20.

l. 16. **κνακόν,** the pale yellow or grey colour of the goat. So τὸν Λιβυκὸν κνάκωνα, 3. 5.

ταμίσοιο, see 11. 66, 'rennet,' i. e. the gastric juice of a calf, used to coagulate the milk in cheesemaking.

l. 17. Observe the word **γέρων** used as an adjective; as in 21. 12; 15. 19. See also Aesch. Ag. 286 γραίας ἐρείκης, and Catul. 68. 46, 'charta anus.'

l. 18. ῥοικάν. See on 4. 49.

l. 20. εἴχετο χείλευς. 'While a smile kept playing on his lips.' The outward proof of the pleasure of meeting his friends did not pass away while he was speaking.

l. 21. τὸ μεσαμέριον (cp. 1. 15; 3. 3). On Simichidas, see Preliminary Remarks.

l. 22. Cp. Virg. E. 2. 9, and Tennyson's Oenone.

'For now the midday quiet holds the hill;
The grasshopper is silent in the grass:
The lizard, with his shadow on a stone,
Rests like a shadow, and the cicala sleeps.'

l. 23. ἐπιτυμβίδιοι. The natural meaning of this word is undoubtedly 'sitting on tombs;' but applied to the lark it seems to have reference to Arist. Av. 447 foll. where an absurd fable is related, that the lark was the first of birds, before the earth; and on the death of his father, because there was no earth to bury him, was obliged to bury him on his own head. This accounts for the lark's crest!

l. 25. λάνον ἔπι θρώσκεις; 'or are you for leaping on some one s winepress?' i.e. are you going to help tread out the grapes?

l. 26. ἀρβυλίδεσσιν, said to be a stout kind of shoe for travelling; probably then fitted with 'hobnails' or something similar, whence the λίθος ἀείδει, 'rings.'

l. 30. καί τοι, κ.τ.λ. 'And yet I flatter myself that I am a match for you.'

l. 31. ὁδὸς Θαλυσίας, 'the way leading to the Thalysia.'

l. 32. εὐπέπλῳ. Ceres alone in ancient statues is represented clothed in full drapery.

l. 33. πίονι. See v. 143. 'Pinguis' in Latin is similarly used for 'rich in growth,' 'luxuriant.' Cp. Shakespeare, Hamlet, Act. 1. Sc. 5

'Duller than the *fat* weed
That roots itself at ease on Lethe's wharf.'

l. 35. ξυνά, κ.τ.λ. This sentence has a proverbial ring about it. ἀώς is of course 'the day.'

l. 36. ἄλλον. See on 6. 45. Cp. Virg. E. 9. 64.

l. 37. Cp. Virg. E. 9. 32. στόμα, 'the mouthpiece.' So Homer is called by Moschus, 3. 73

τῆνο τὸ Καλλιόπας γλυκερὸν στόμα.

l. 40. Σικελίδαν. By this name is designated Asclepiades, an epigrammatist of Samos, mentioned also in Moschus, 3. 98

κλαίει Σικελίδας τὸ Σάμου κλέος, ἐν τε πολίταις
Τριοπίδαις ποτάμῳ θρηνεῖ παρ' Ἄλεντι Φιλητᾶς,

but see on line 1.

Philetas was a native of Cōs, teacher of Ptolemy Philadelphus, and of Theocritus and Aratus, also celebrated as an elegiac poet:

'Callimachi Manes, et Coi sacra Philetae,
In vestrum quaeso me sinite ire nemus.'
Prop. 4. (3). 1, 1.

l. 41. So Pindar speaks of crows trying to rival the eagle.

μαθόντες δὲ λαβροὶ παγγλωσσίᾳ, κόρακες ὥς,
ἄκραντα γαρυέτον Διὸς πρὸς ὄρνιχα θεῖον.
Olymp. 2. 158.

Cp. 5. 29.

l. 42. ἐπίταδες, 'purposely' depreciating my own talents. Lycidas was however not to be taken in; his gift of the crook and accompanying words are evidently ironical.

l. 44. Meineke's reading of κεκασμένον for πεπλασμένον (inserting τύ before it) is supported by Il. 20. 35

ἐπὶ φρεσὶ πευκαλίμῃσι κέκασται,
and οὐ ψευδὴς ὅδε μῦθος, ἀληθείῃ δὲ κέκασται.
Anth. P. 3. 18.

But τύ as nominative is rare.

l. 46. Oromedon is mentioned by Propertius, 4. 9 (3. 8), 48, as a giant,

'Caeum, et Phlegraeis Oromedonta iugis:'

perhaps the same as Eurymedon in Hom. Od. 7. 58.

εὐρυμέδοντος is also a various reading in this line.

δόμον Ω, then means 'a giant's house.' Wuestemann says that Theocritus is here ridiculing the custom that had grown up in his time of building extravagantly large houses.

For the καὶ . . καί introducing this comparison cp. 1. 1, and translate, 'for to me just as the builder is very odious, who, &c., so are all those birds of the Muses, who labour in vain with their cackling against the Chian poet.'

l. 50. Lycidas, having been challenged, begins.

l. 51. Cp. Virg. E. 9. 21.

l. 52. Lycidas wishes his friend Ageanax a prosperous journey to Mytilene. See Appendix, p. 209.

l. 53. ἐφ' ἑσπερίοις ἐρίφοις, seems to mean, 'when the kids are in the western sky.' The stars so called are ε ζ η Aurigae, underneath the first-magnitude star Capella. They are universally described as productive of storms when near their setting. Cp. Virg. Ae. 9. 668

'Quantus ab occasu veniens pluvialibus Hoedis
Verberat imber humum;'

also when rising, Hor. Od. 3. 1, 27, 'orientis Hoedi impetus.'

The *rising* of stars mentioned by classical poets nearly always refers

to their *heliacal rising*, i. e. when they first begin to be visible again after having been concealed by too close proximity to the sun, and therefore rise just before the sun. The *setting* however of stars in the classical poets generally refers to the *cosmical setting*, as explained below, on l. 54.

l. 54. 'And when Orion is setting.' Cp. Hor. Od. 3. 27, 18; 1. 28, 21, where the same wind is mentioned as accompanying the setting of Orion; and Virg. Ae. 1. 535; 4. 51. The setting of this constellation is mentioned as nearly simultaneous with that of the Pleiads by Hesiod, Op. D. 615, 619. That is, their *cosmical setting*, or that time of year when they were just setting at sun-rise; or about the end of October. See too Virg. G. 1. 221.

l. 57. 'Halcyon days.' By this name were known certain days in winter when Halcyone was said to brood on her nest. See Ov. M. 11. 745

'Perque dies placidos hiberno tempore septem
Incubat Halcyone pendentibus aequore nidis:
Tum via tuta maris; ventos custodit et arcet
Aeolus egressu.'

According to Aristotle, Hist. An. 5. 8, the halcyon sits for seven days before the winter solstice, and brings out and nurses its young for seven days after it. It is only seen, he says, at the setting of the Pleiads, and at the winter solstice, and appears first at sea-ports.

This is of course a popular delusion, but has been kept up by poets of more enlightened days, e. g.

'Secure as when the Halcyon breeds, with these
He that was born to drown might cross the seas.'
Dryden, Astraea Redux, 236.

We cannot tell what bird the halcyon was; it certainly was not our kingfisher, which builds in holes by running streams.

l. 58. **ἔσχατα**, the weeds that mark the limit of the waves on shore. The winds bring the waves high up over this.

l. 59. Cp. Virg. G. 1. 398.

l. 63. **ἀνήθινον**. This is not *Anethum graveolens*, which is unknown in Sicily, but probably *Anethum foeniculum*, or 'fennel.' See Virg. E. 2. 48, and Alcaeus, Fr. 36. in Bergk's Anthol. Lyr. p. 380

ἀλλ' ἀνήτω μὲν περὶ ταῖς δέραισιν
περθέτω πλεκτὰς ὑποθυμίδας τις.

l. 64. **λευκοΐων**. The white variety of *ἴον*, generally rendered 'violet.' But it is doubtful whether it should not rather be rendered 'iris,' because the violet is exceedingly rare in southern Italy and Sicily, and of later introduction than the plant so frequently noticed by the ancient

pastoral poets: whereas the iris is very common in those regions, growing wild in great profusion. Pliny's description of the viola, Hist. Nat. 21. 6, agrees exactly with the iris, and not at all with the violet, in several particulars; and Ovid, M. 10. 190, speaks of the appearance of a 'viola' after its stalk is broken, in words which evidently have reference to some plant with a tall and naked stem. Chaucer refers to a white foreign species of iris:

'His nekke was white as is the flowr de lis.'

The fleur-de-lis was the name for several species of iris. It seems more probable on the whole that the viola and *ἴον* should be the iris, than the 'wall-flower *.'

l. 65. **πτελεατικόν.** It is not known where this place was; Ephesus, Arcadia, Cos, and Thessaly, all being mentioned by different Schol. It is singular that a place famous for wine should not have been more generally mentioned. This doubt inclines one to believe that the word may be connected with *πτελέα*, 'the elm,' as vines were trained upon that tree.

l. 66. **κύαμον.** For dessert, to encourage drinking. See Arist. Pax 1132

πρὸς πῦρ διέλκων . . . .
κἀνθρακίζων τοῦ 'ρεβίνθου
τήν τε φηγὸν ἐμπυρεύων.

Plato, Republ. 372, C, *τραγήματα σύκων κυάμων ἐρεβίνθων.*

l 68. **κνύζᾳ.** See on 4. 25.

ἀσφοδέλῳ, *Asphodelus ramosus*, a liliaceous plant, allied to 'squills.' Its usefulness was proverbial. See Hes. Op. D. 41

ὅσον ἐν μαλάχῃ τε καὶ ἀσφοδέλῳ μεγ' ὄνειαρ.

σελίνῳ. See on 3. 23.

l. 69. Cp. 3. 28.

l 70. **ἐς τρύγα.** Cp. Hor. Od. 1. 15, 16.

l. 71. Cp. Virg. E. 5. 72.

l. 72. **Λυκωπίτας.** From Lycope, a city of Aetolia.

l. 73. **Ξενέας.** It is doubtful whether this is a proper name, or an adjective, 'the foreign nymph.' See on 1. 64.

l. 74. Cp. Virg. E. 10. 13; and on 1. 64.

ἀμφεδονεῖτο, 'was agitated with grief,' is Meineke's reading, which is perhaps better than the usual *ἀμφεπολεῖτο*, 'was wandered over.'

l. 76. Cp. Hom. Od. 19. 205, of the grief of Penelope. The word

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* From a paper in Archaeologia, vol. iii. by the late Earl Stanhope.

belonging to εἶπε (a repetition of κατετάκετο with Daphnis for its subject) is understood.

l 77. ἐσχατόωντα, 'the limit of the world,' like 'Extremum Tanain,' Hor. Od. 3. 10, 1.

l. 78. αἰπόλον. Comatas. This goatherd, who was in the habit of offering up his master's (ἄνακτος) goats to the Muses, was as a punishment locked up by him in a chest, to see if the Muses would help him out. The name Comatas in Id. 5, belongs to a Lucanian: this might possibly favour the view that the scene of this Idyll is laid there, and not in Cos.

l. 81. κέδρον, wood used for coffins and chests in which anything was to be preserved. The scent of the wood was probably considered adverse to decay. Cp. Hor. Ars Poet. 332, where the oil of cedar-wood is mentioned as a preservative against decay.

l. 82. The agency of the Muses in feeding him is prettily imagined. Their utterances issuing from his lips had made them so sweet as to attract the bees to come and feed him with flowers and their honey.

l. 83. Cp. Virg E. 6. 47.

l. 86. ἐπ' ἐμεῦ, 'in my life-time.'

l. 87. ὡς ἐνόμευον. See on 4. 49; here with imperf. indic. Translate, 'in order that I might have been now tending;' a wish which cannot, alas! be gratified.

l. 130. Πύξας, gen. case of Πύξα. Buxentum, in Lucania.

l. 134. νεοτμάτοισι. The vines were pruned twice, in summer and the middle of October, to let in the sun. Here we understand the second pruning. Cp. Hor. Od. 2. 3, 5 foll.

Here follows a beautiful description of an afternoon of tranquil enjoyment in the open air, the climax of which is in the line 143. Every sense was pervaded with the breath of the fruits that the rich summer had just handed over to the ripening autumn. We see here a grace and refinement unrivalled in the pages of bucolic poetry; a thoroughly genuine expression of the love of nature. See Appendix, p. 227.

l. 135. κατὰ κρατός, 'down upon our heads.'

l. 138. Cp. Virg. E. 2. 13. αἰθαλίωνες, 'rejoicing in the heat.'

l. 139. ἔχον πόνον, 'were employed.' So Hesiod. Scut. 305

πὰρ δ' αὐτοῖς ἱππῆες ἔχον πόνον.

It is difficult to imagine that a *tree-frog* can be meant by ὀλολυγών, though the word is used of the male frog in Arist. H. A. 4. 9, 11. Frogs only croak during their breeding-time, and the *tree-frogs* take to the water at that period.

The Latin name by which Cicero translates the ὀλολυγών of Aratus is 'acredula.' See Cic. de Div. 1. 14

'Saepe etiam pertriste ciet de pectore carmen
Et matutinis acredula vocibus instat?'

evidently some bird; and whatever bird it was, the same verb, τρύζω, is applied to it in an epigram of Agathias, Anth. Pal. 5. 292

καὶ λιγυρὸν βομβεῦσιν ἀκανθίδες· ἡ δ' ὀλολυγὼν
τρύζει τρηχαλέαις ἐνδιάουσα βάτοις.

l. 141. ἔστενε. Cp. Virg. E. 1. 59.

l. 142. ξουθαί. This word, as an epithet of γένυς applied to birds by Arist. Av. 753, Eur. Hel. 4, has been supposed to refer to musical sound rather than to colour: but I prefer the rendering 'tawny.'

l. 144. Cp. Hom. Od. 2. 588, and Virg. E. 7. 54.

l. 146. βραβύλοισι, 'sloes;' called in Mod. Greek ἀγριοδαμάσκηνα, wild Damascenes, i. e. damsons.

καταβρίθοντες. See 15. 119, and cp. Ov. M. 15. 76

'. . . . sunt fruges, sunt deducentia ramos
Pondere poma suo.'

l. 147. 'And the four-year-old resin was being removed from the head of the casks,' i. e. from the mouth of the wine-jars, which were thus preserved from the air. Cp. Hor. Od. 3. 8, 9; 1. 9, 7; Tibul. 2. 1, 28

'Chio solvite vincla cado.'

l. 149. The wine given to Hercules in the Centaur's cave was a present from Bacchus to Pholus, who opened it to entertain Hercules on his expedition to slay the Erymanthian boar. The other centaurs flocked to the treat, and the quarrel ensued in which Hercules shot them down with his poisoned arrows.

l. 152. ὤρεσι, 'with masses of rock.' For the account of this see Hom. Od. 9. 480 foll.

ἧκε δ' ἀπορρήξας κορυφὴν ὄρεος μεγάλοιο
κὰδ δ' ἔβαλε προπάροιθε νεὸς κυανοπρώροιο.

l. 154. διεκρανώσατε, 'tempered with your sacred stream.'

l. 155 foll. In conclusion we have the image present in the poet's mind ever since the day of this festival: the goddess (probably a rustic statue) standing by the heap of grain, smiling, holding in her hands sheaves of corn and poppies, the emblems of fertility and plenty.

IDYLL VIII.

This Idyll appears to be in a very imperfect state, and possibly was made up, at the time of the collection of Theocritus' poems, from fragments of two or perhaps more Idylls. The lines 30–32, 61, 62, 71, 81, have the appearance of being inserted to fill up and connect the unconnected parts. Paley attributes the insertion of the elegiac lines 33–60 to the influence of Philetas the preceptor of Theocritus. The subject is the usual bucolic singing-match, between a cowherd, Daphnis (l. 6), and a shepherd, Menalcas (l. 9).

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l. 2. Cp. Virg. E. 7. 3, 4. **ἀνάβω** means 'not yet quite grown up.' **πυρροτρίχω**, see on 6. 3.

l. 10. **εἴτι πάθοις.** The usual Greek euphemism for death was *παθεῖν τι*. Translate, 'even if you were to sing yourself to death.'

l. 11. Cp. Virg. E. 3. 28.

l. 13. In this line, **θησεύμεσθα** in the *middle* voice, and the spondee in the fourth foot which violates the rule of bucolic caesura, are objectionable. Objections have also been made to the optative with *κεν*, but this is sound enough if translated 'may possibly be.' By way of emendation we find in Meineke and others *καὶ τίνα θ. ὅτις ἁμῖν ἄρκιος εἴη*; which postulates that *ἄεθλος* as well as *ἄεθλον* should mean 'a prize.' Ahrens would have *καὶ τίνα θησεῖς μίσθον ἐμὶν ὅτις ἄρκιος εἴη*—the substitute for *θησεύμεσθα* is here very ingenious; but *εἴη* is better Greek with than without *κεν*.

l. 14. It does not appear necessary to insert **γε** after **θες**, as the line is generally written; or to fill up the hiatus before **ἀμνον.** Either we may suppose a digamma to commence the word (for there is the same hiatus in the next line), or that it is Homeric, as in Il. 13. 22 *ἄφθιτα αἰεί*, and ibid. 23. 274; 2. 87.

l. 15. Cp. Virg. E. 3. 32.

l. 16. The counting of the sheep would be accomplished as they came into the fold.

ποθέσπερα is an adverb. See on 3. 3, with the article 4. 3.

l. 17. **τὸ πλέον.** Mind the article. 'What shall be the advantage that the winner shall gain?'

l. 18. σύριγγα ἐννεάφωνον. Something superior to the ordinary *σύριγξ*, which had only seven notes. The form is described by Tibul. 2. 5, 31

'Fistula cui semper decrescit arundinis ordo,
Nam calamus cera iungitur usque minor.'

Cp. Virg. E. 2. 32; 2. 36.

l. 19. ἴσον ἴσον. See on 6. 19. The *wax* was equally applied at the top and bottom of each reed, so that the whole was firm and compact.

l. 20. καταθείην. See on 2. 34.

l. 26. 'Suppose we call yon goatherd.'

l. 27. φαλαρός. See on 5. 103

l. 29. Observe the change to the imperfect: 'the boys began to sing, and the goatherd was ready to decide.'

The next three lines, as remarked in the argument, are probably spurious.

l. 33. θεῖον γένος. So exactly do the lines of the two rivals correspond, that we see from v. 37 that the words θεῖον γένος refer only to πόταμοι, as in that line γλυκερὸν φυτόν apply only to βοτάναι. See this exactness again in the pause in lines 35, 39.

l. 35. ἐκ ψυχᾶς, 'according to his (Menalcas') wish.'

τάς. The short Doric accusative, standing before ἀμνίδας is another instance in favour of the digamma. See vv. 14, 15.

l. 36. μηδὲν ἔλασσον. See 11. 42.

40. ἄφθονα πάντα, 'all his sheep ungrudgingly.'

l. 41. The first three lines of this tetrastich are generally attributed to Daphnis, and the lines 45, 46, 47, to Menalcas. I have however ventured to make this alteration; for Menalcas being the shepherd, naturally speaks of the object of his care being benefited by the presence of his friend Milo, whom he mentions again v. 51; and similarly Daphnis would naturally speak of ὁ τὰς βῶς βόσκων, *κ.τ.λ.*

ἔνθ' ὄϊς, understand ἐστὶ διδυμάτοκος.

l. 43. The same pause again, and in the answer v. 47, as in vv. 35, 39. The ἔνθα in this and the corresponding line 47 means 'where,' in answer to the ἔνθα, '*there*,' of v. 41.

l. 45. Cp. Virg. E. 7. 57.

l. 47. Considering v. 93, the reading ἔνθα καλὰΝαΐς is probably more correct than *ἔνθ' ἁ καλὰ παῖς*, particularly as the form of the line is both more graceful and more in harmony with its corresponding line 43.

l. 49. ἄνερ. Cp. Virg. E. 7. 7; Hor. Od. 1. 17. 7; Ov. Fast. 1. 334

'placare sacrorum
Numina lanigerae coniuge debet ovis.'

ὧ. Observe the rough breathing; the word means '*where*.' The sense is, 'Go, O he-goat, to the thickest depth of the wood, for he (Milo) is in that (depth); and say to him,' &c.; the direction to the σιμαὶ ἔριφοι being parenthetical.

l. 52. There is no necessity for another καί in crasis with the article at the commencement of this line: ὁ can be considered long before the πρ as in v. 54, and 2. 70; 5. 11, 69; 7. 2, 5, 101, 108; where a short vowel is lengthened before a mute and liquid *in arsi:* also *in thesi*, 7. 24; 10. 29. 44. 56; 13. 3, 16; 14. 53, 65, 68, &c. Hor. Od. 1. 2, 7 mentions the same office of Proteus.

l. 53. This tetrastich I join to the former and give to Menalcas, on account of the σύννομα μᾶλ' of line 56. Besides, the lines 57-60 seem to suit Daphnis better, on account of γυναικοφίλας in l. 60, as referring to his love for Naïs mentioned above, v. 47. Then we must suppose the last four lines of Daphnis corresponding to the lines 53-56 to have been lost.

This I think is the best that can be made of this fragmentary part.

Πέλοπος, proverbially rich. Cp. Tyrt. Fr. 12. 7

οὐδ' εἰ Ταντταλίδεω Πέλοπος βασιλεύτερος εἴη.

l. 56. Translate, 'Looking towards the Sicilian sea at my sheep feeding together.' Cp. Wordsworth, Poems of the Imagination, No. 16

'The cattle are grazing,
Their heads never raising,
There are forty feeding like one.'

l. 57. Cp. Virg. E. 3. 80.

ll. 61, 62. See Argument.

l. 66. Cp. Hom. Il. 2. 24

οὐ χρὴ παννύχιον εὕδειν βουληφόρον ἄνδρα.

l. 68. Cp. Virg. G. 2. 201. The meaning of the line is, 'you will not be tired (of eating) by the time it begins to grow again,' i. e. 'it will begin to grow again before you are tired of cropping it.'

l. 72. Here we are again in difficulties as to the connection between this and the song of Menalcas: but as these may be all fragments of different poems, it is useless to attempt to explain or to arrange. We must be satisfied with the elegance of the lines.

σύνοφρυς. The mark of beauty was considered to be a narrow forehead with eyebrows meeting. This Tennyson, in his Oenone, calls 'the charm of married brows.' So, in ordering the painter to give a faithful likeness of a lady, the Pseudo-Anacreon says

ἐχέτω δ' ὅπως ἐκείνη
τὸ λεληθότως σύνοφρυν

βλεφάρων ἴτυν κελαίνην.
τὸ μεσόφρυον δὲ μή μοι
διάκοπτε μήτε μίσγε.

Art was employed to assist nature in the perfecting of this mark of beauty. See Ov. Art. Am. 3. 201

'Arte supercilii confinia nuda repletis,'

and Juv. 2. 93

'Illa supercilium madida fuligine tinctum
Obliqua producit acu.'

l. 73. Cp. for repetition of adjective, 6. 8.

l. 74. λόγων τὸν πικρόν. '*The* sharp retort' which is generally made, or ought to be made, to such flattery. It was considered dangerous to receive praise or personal advantages without repudiating it; for if such praise were prompted by envy, it would be injurious.

l. 77. Cp. Hor. Ep. 2. 23 foll.; Virg. G. 2. 470; E. 5. 46.

l. 79. Cp. Virg. E. 5. 32.

l. 83. μέλι λείχειν. The rustic idea of perfect happiness. A proverbial expression moreover. Cp. Plaut. Cas. 2. 8, 81

'Ut quia te tango videor mihi mel lingere;'

Calpurn. E. 4. 149

'Verum quae imparibus modo concinuistis avenis
Tam liquidum tam dulce sonant ut non ego malim,
Quod Peligna solent examina, lambere nectar.'

l. 87. Paley objects to ἅτις, here used simply in place of ἅ. It is similarly used again 13. 22 and 15. 98, in both of which passages also Paley suspects an interpolation.

l. 89. See on 2. 34.

l. 91. The regret mingled with the joy of the bride is similarly spoken of by other poets, e.g. Tibul. 3. 4, 31

'Ut iuveni primum virgo deducta marito
Inficitur teneras ore rubente genas;'

and Catul. 62, 20

'Hespere qui caelo fertur crudelior ignis
Qui natam possis complexu avellere matris;'

and Tennyson, In Mem. 39.

'When crowned with blessing she doth rise
To take her latest leave of home,
And hopes and light regrets that come,
Make April of her tender eyes.'

l. 93. Part of the legend about Daphnis was that he married a certain Naïs. Cp. Ov. Art. Am. 1. 732

'Pallidus in lenta Naïde Daphnis erat.'

After this he became enamoured of another maiden, who was perhaps called Xenea (see 7. 73); but, determined not to give way to this new love, he underwent all the distress of mind which is recorded in Id. 1. 65 foll.

IDYLL IX.

In this Idyll again we have apparently fragments of Theocritus connected, and concluded by verses composed by the compiler.

Daphnis and Menalcas are supposed to have grown up.

The first six lines are no doubt spurious. All these interpolations are however of a very early date, as they are imitated by Virgil.

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l. 2. Cp. Virg. E. 3. 58.

l. 3. Cp. 4. 4; 25. 104.

l. 5. **ἀτιμαγελεῦντες.** The noun *ἀτιμαγέλαι* is used 25. 132.

l. 10. There seems to be no reason for altering **ἀπᾶσας.** Meineke has proposed *ἀπώσας.* Another emendation is *ἀπ' ἀκρᾶς.*

Observe the position of the adjective **λευκᾶν** at the commencement of the line: similarly 11. 13 and 48; 15. 119.

l. 11. See 5. 129.

l. 12. Cp. Virg. E. 7. 51.

l. 13. **ἐρῶντε** is Wuestemann's reading: the general one being *ἐρῶντι* (i. e. 3rd plur. pres. of *ἐράω*, understanding *παῖδες* as subject). **ἐρῶντε** is of course the dual of the present participle, 'two lovers,' understanding **μελεδαίνετον** before **ἀκούειν.**

l. 16. **ὅσσ' ἐν ὀνείρῳ,** a proverb, according to the Scholiast, who also attributes to Homer a line which cannot be found there, i. e.

οὐδ' εἴ μοι τόσα δοίη ὅσα ψεύδονται ὄνειροι:

the only line resembling it being Il. 9. 385, which ends with the words *ὅσα ψάμαθός τε κόνις τε.* Cp. Apoll. Rh. 2. 305

δαίνυτο Φινεὺς
Ἁρπαλέως οἷόν τ' ἐν ὀνείρασι θυμὸν ἰαίνων.

l. 19. **χορία,** 'paunch.' See again on 10. 11.

l. 20. **φαγοί.** See passage of Aristoph. quoted on 7. 68. This **φαγός** was probably the fruit of the *Quercus aegilops* or 'great prickly-cupped oak,' whose acorns are used in tanning, and called Velani, or Valonia in the Morea and adjacent countries, which produce them abundantly.

l. 20. χειμαίνοντος, 'when it is winter,' an impersonal genitive absolute. οὐδ' ὅσον ὤραν ἔχω, 'I care less.' Cp. Virg. E. 7. 51.

l. 21. There is a charming simplicity about this comparison truly bucolic; 'I care less for winter than a toothless man for nuts when he can get gruel.'

l. 25. στρόμβω ὄστρακον, 'the shell of a conch,' or *Murex Tritonis*, Linn. This must have been a large specimen of shell-fish, to be divided into five (v. 27.)

l. 26. *Hyccara*, or *Hycara*, a town on the north coast of Sicily.

l. 27. See 22. 75.

l. 28. The narrator here proceeds to relate the answer which he gave to the two shepherds. On φαίνετε ᾠδάν see next note.

l. 30. There is a doubt in the reading of this line between φύσω and φύσῃς. If φύσῃς be right, the narrator is addressing himself, so that the sense remains the same. But what is the sense? There was a superstition that falsehood brought upon those who were guilty of it some personal disfigurement (see 12. 24), such as a blister on the tongue or nose, or a black nail or tooth. (Hor. Od. 2. 8, 3.) But to what does the hope or prayer (or whatever is expressed by *μήκετι φύσω*) refer, if it is supposed to be part of the narrator's song? The general interpretation is that he is expressing a hope that what he says about the friendship between himself and the Muses is true. This is not satisfactory, and I cannot understand μήκετι.

I would suggest that the line be joined directly with the preceding, and μή ποτ' be read instead of μήκετ': μή will then depend upon φαίνετε, thus:—'Oh Muses, illuminate (or glorify) the song which I then sang in the presence of those herdsmen, so that I may never incur the penalty of falsehood,' i. e. if he boasted in his song of the friendship of the Muses, and they did not back him up by making it illustrious, his boast would be proved false.

l. 32. ἴρηκες. In this word the *η* belongs to the Doric, and the *α* to the Attic dialect. The same in the words *κρητήρ*—*Ἰήσων*—*Πρίηπος*.

l. 34. ἐξαπίνας. If this is a correct reading, it is a very remarkable substitution of an adverb for an adjective. It might possibly be emended *εὐξαμένοις*. Valckenaer conjectured *ἔδαρ ἐργατίναις*.

l. 35. Cp. Hor. Od. 4. 3 foll.

l. 36. Cp. Hor. Ep. 1. 2, 23 'Circes pocula,' 'no magic spell has ever power over them.'

IDYLL X.

A thoroughly natural spirit of country life animates this characteristic Idyll.

Battus and Milo are reaping together. Battus cannot get on with his work, and confesses that he is in love; and at the request of his companion sings the praises of Bombyca his sweetheart, who, from his description, was not likely to have a crowd of admirers. Milo, a totally different character, who despises such nonsense, sings a song containing partly maxims of country life, partly satirical abuse of the bailiff, and sneers at his comrade's 'spoony' disposition. See Appendix, Idyll X.

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l. 1. **βουκαῖε.** See also v. 57. This word properly denotes a man who ploughs with oxen; hence it means any rustic or (conveying a sort of idea of clownishness) 'clod.' Cp. Il. 13. 824 *βουγάϊε.*

πεπόνθεις. See on 4. 7.

l. 2. **ὄγμον**, properly a 'furrow;' hence the track which the reapers make through the corn

l. 4. **ὥσπερ ὄϊς ποίμνας**, 'as a sheep (is left behind) the flock.' Cp. Hom. Od. 9. 448.

κάκτος : the *Cactus Opuntia*, which has stalks composed of broad flat joints, grows plentifully on Etna. Cp. **τύμμα**, for the wound of a thorn, in 4. 55.

l. 5. 'What will you be like in the evening, or even in the afternoon?'

l. 6. **ἀρχομένω**, 'when (the day) is only just beginning.' This is Ahrens' reading for *ἀρχόμενος.*

αὔλακος, 'furrow,' hence the corn growing along it: the genitive is governed by *ἀποτρώγεις.*

l. 8. Cp. Aristoph. Plut. 1127

ποθεῖς τὸν οὐ παρόντα καὶ μάτην καλεῖς.

l. 9. **τῶν ἔκτοθεν**, 'of things unconnected with his business.'

l. 11. **χαλεπόν, κ.τ.λ.** A proverb, of which Milo has a large stock, Lit. 'It is hard to give a dog a *taste* of paunch;' i.e. if he once tastes it, he will have it all. So Milo hopes that he may never be in love the least; for fear a degeneracy from his stern impassible habits should follow rapidly.

This proverb is also found in Hor. Sat. 2. 5, 83, where however Horace seems to have misunderstood the meaning of χορίω and expressed it by 'corio,' 'leather;' unless 'corium' can likewise signify 'paunch.'

l. 12. **ἐνδεκαταῖος.** See on 2. 4.

l. 13. More proverbs: 'You are drawing wine from a cask, that's plain;' i. e. you have abundance, you have no need to work, if you can afford so much time to be in love. 'But I,' he adds, 'have but sour wine and not enough of that.' **ὄξος** was the common stuff given to labourers, as we should say 'small beer,' 'swipes.'

l. 14. Battus continues without noticing Milo's muttered interruptions. 'All at home (he says) is neglected.' Cp. Virg. E. 2. 70.

ἀπὸ σπόρω is not to be understood literally, because the period was only eleven days; but they are the words of the proverb.

l. 15. **ἁ Πολυβώτα,** 'the servant of Polybotas.' See 2. 70.

l. 17. Another proverb. Cp. Hor. Od. 3. 2, 31. Milo, hearing who was Battus' sweetheart, laughs heartily at his choice. 'You have (says he) what you have long wished for,' i. e. you will be well punished for your folly in falling in love.

l. 18. **μάντις.** Some kind of cricket, or locust: to which Milo compares Bombyca, on account of her thinness and swarthy colour.

l. 19. **αὐτός,** 'alone.' See 4. 15; 21. 2.

l. 20. **μηδὲν μέγα μυθεῦ.** 'Don't you boast,' you may be yourself overpowered by the unexpected god.

l. 24. **τὰν ῥαδινάν,** 'the slender girl.' So *he* calls her; others would call her 'bag o' bones,' Cp. Lucret. 4. 1167

'*ῥαδινὴ* vero est iam mortua tussi,'

she who is in the last stage of consumption is called '*ῥαδινή*.'

l. 26. The lover sees his sweetheart through the rose-coloured medium of love, which makes all her blemishes appear beauties. Cp. Lucret. 4. 1146

'Hoc faciunt homines plerumque cupidine caeci
Et tribuunt ea quae non sunt his commoda vere:

. . . .

Nigra *μελίχροος* est; immunda et foetida *ἄκοσμος*;
Caesia, *παλλάδιον*; nervosa et lignea, *δορκάς*,' &c.;

who is thus imitated by Molière, Misanth. 2. 5

'Ils comptent les défauts pour les perfections,
Et savent y donner de favorables noms.
La pâle est au jasmin en blancheur comparable;
La noire à faire peur, une brune adorable:
La maigre a de la taille et de la liberté;
La grasse est dans son port pleine de majesté,' &c.;

also Hor. Sat. 1. 3, 39 foll., and Ov. Ar. Am. 2. 657

'Nominibus mollire licet mala. Fusca vocetur
Nigrior Illyrica cui pice sanguis erit;
Si paeta est, Veneri similis; si flava Minervae;
Sit gracilis, macie quae male viva sua est.'

l. 28. 'What if she be of a dark complexion? Such also is the hue of sweet flowers.' Cp. Virg. E. 10. 38. For ἴον see 7. 64.

γραπτὰ ὑάκινθος. Whatever flower this was, it bore upon its petals marks similar to **ΑΙ** or V, which were the subjects of two different legends; the **ΑΙ** being supposed to represent the name **ΑΙΑΣ** (Ajax), from whose blood the flower sprang; the V being the origin of a similar legend about Hyacinthus. Cp. Mosch. Epit. Bi.

νῦν ὑάκινθε λάλει τὰ σὰ γράμματα, καὶ πλέον αἶ αἶ
βάμβαλε σοῖς πετάλοισι.

Of this flower Ov. M. 10. 206 foll. says,

'Flosque novus scripto gemitus imitabere nostros.
Tempus et illud erit quo se fortissimus heros (Aiax)
Addat in hunc florem folioque legatur eodem.

. . . .

Ipse suos gemitus foliis inscribit et **AI AI**
Flos habet inscriptum funestaque litera ducta est;'

also Virg. E. 3. 106.

Thus two different legends, probably referring to two different flowers, became confounded together. The flower meant here may be either the *gladiolus*, or the *delphinium Ajacis*, which is a kind of larkspur; or the Martagon lily, commonly called Turk's cap.

l. 30. Cp. Virg. E. 2. 63.

l. 31. The crane followed the plough to pick up the grain; this we learn from Anth. Pal. 7. 172

ἁρπάκτειραν σπέρματος ὑψιπέτη Βιστονίαν γέρανον.

l. 33. **χρύσεοι ἀνεκείμεθα.** 'We would be set up as golden statues.' Cp. Virg. E. 7. 35, and 17. 124.

l. 34. **τὼς αὐλώς.** '*Your* flutes,' which you had formerly when playing to the mowers in the farm of Hippocoon.

l. 35. **σχῆμα,** 'a costume;' i. e. some special and appropriate *get-up*. **ἀμύκλας,** 'dancing-shoes' from Amyclae.

l. 36. **ἀστράγαλοι,** 'thy feet are white and well-proportioned as dice.'

l. 37. **τρύχνος.** This word, of which the Schol. says the right form is **στρύχνος** (whence our *strychnine*), denoted some variety of nightshade. We may imagine the comparison to be with the narcotic properties of the juice. Her voice had a soft and *soothing* tone, just as the sound of murmuring waters or whispering leaves is said to invite sleep.

l. 38. Ironical, of course.

l. 40. 'Alas! here am I a bearded man, and no match for so graceful a poet.' Still in sarcasm.

l. 41. See on 1. 149; 7. 50.

Λυτιέρσα. There was a legend about a man of this name who, after hospitably receiving strangers, used to compel them to go out and reap with him, and end by murdering them. There appears no allusion to that here, but only to the name as connected with the earliest accounts of reaping and of reapers' songs.

The song itself consists of short maxims, like the gnomic poems of Solon and Theognis.

l. 45. **σύκινοι ἄνδρες**, 'men of fig-wood,' i.e. good for nothing. Cp. Hor. Sat. 1. 8, 1. The same habit of passers-by abusing the idleness of labourers in the field is alluded to by Horace (Sat. 1. 7, 30), where he says that a man was so great a master of abusive language, that the passer-by who addressed him as 'cuckoo!' or 'lazy loon!' would never get the last word.

l. 46. It is recommended here that the sheaf should be laid down so that the part of the stalk which was cut (**ἁ τομά**) should point towards the prevailing wind. This was supposed to fill out the ear.

l. 48. **τὸ μεσαμβ.** See on 1. 15. Cp. Virg. G. 1. 298. The dryness of the corn at midday would of course favour the threshing as it would impede the reaping. With **φεύγειν** as with **ἄρχεσθαι**, &c., understand *δεῖ* or *χρή*.

l 51. **ἐλινῦσαι.** See on 1. 15.

l. 52. Here the character of the song changes into abuse and ridicule of the close-fisted bailiff.

l. 55. 'Remember to cook our porridge better, stingy Mr. Bailiff; and take care you don't cut your fingers *splitting the cumin seed*.' Stingy people were said to split cumin or cress seed; just as we say 'to skin a flint.' Aristophanes has a delightful word expressing it; *κυμινοπριστοκαρδαμόγλυφον*.

l. 57. **λιμηρόν**, 'miserable,' 'contemptible.'

IDYLL XI.

We have here a poem addressed to Nicias, who was, we may suppose, in love; and the poet recommends him to do as Polyphemus did, and try the charm of music as an antidote. Nicias was a physician; the

XIIIth Idyll is also addressed to him, and the XXVIIIth was sent with a present to his wife. We are told by the Scholiast that Nicias answered this Idyll approvingly, and that the two first lines of his answer were

ἦν ἄρ' ἀληθὲς τοῦτο Θεόκριτε· οἱ γὰρ Ἔρωτες
πολλοὺς ποιητὰς ἐδίδαξαν τοὺς πρὶν ἀμούσους.

This is one of the most perfect specimens of genuine pastoral poetry that has come down to us. The expression ὁ Κύκλωψ ὁ παρ' ἁμῖν in v. 7, points to Sicily as the place where it was written.

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l. 1. **πεφύκει.** See on 4. 7.

l. 2. For different kinds of remedies anciently in use, see Blomfield on Aesch. P. V. 488. The principal were *χριστά, παστά, πλαστά*, and *πιστά*, to which were added *βρώσιμά*, and *ἐπῳδαί*. For the idea, cp. Ov. M. 1. 523

'Hei mihi quod nullis amor est medicabilis herbis.'

l. 4. **ἐπί**, 'in the power of.' Cp. 15. 72, and Hom. Od. 13. 60

γῆρας καὶ θάνατος, τάτ' ἐπ' ἀνθρώποισι πέλονται.

l. 7. **οὕτω**, 'thus;' that is, by aid of this remedy.

ὁ πάρ' ἁμῖν. See Argument.

l. 10. He did not love her in the ordinary manner, and show his affection by sending apples, or roses, or locks of his hair; but in downright frenzy.

l. 11. **ἁγεῖτο**, *κ.τ.λ.* Cp. 13. 67.

l. 12. **αὐταί**, 'by themselves.' Cp. Virg. E. 4. 21; 7. 11. See on 10. 19.

l. 13. **χλωρᾶς.** Observe the emphatic position of this adjective. See on 9. 10.

l. 16. **κυπρίδος ἐκ μεγ.** Join these words with the preceding line, 'having an abominable wound at his heart (received) from great Venus.'

βέλεμνον is the subject of **πᾶξε.**

l. 20. The comparisons of Galatea's beauty put into the mouth of Polyphemus are wonderfully in keeping with the perfectly pastoral character of the scene and the poem. As a contrast to these lines, and for no other reason, it is worth while to refer to Ovid's imitation in Met. 13. 789 foll., and remark how he has indulged his wearisome habit of wearing an idea threadbare.

Virgil (E. 7. 37) is far simpler, and in better taste. Cp. also Catullus, 17. 15

'Puella tenellulo
Delicatior haedo;'

and, better still, Martial's beautiful lines to Erotion, 5. 37.

A more modern imitation is in Polyphemus' famous song in Handel's 'Acis and Galatea,'

'O ruddier than the cherry,
O sweeter than the berry,
O nymph more bright than moonshine night,
Than kidlings blithe and merry!'

l. 21. **ὄμφακος ὠμᾶς.** The grape then was more shining than when covered with the bloom of ripeness.

l. 22. **αὖθ'** = *αὖθι*, 'hither.'

l. 24. Cp. Hor. Ep. 12. 25.

l. 25. Cp. Virg. E. 8. 37.

l. 26. Neptune and Thoosa, the daughter of Phorcys, were Polyphemus' parents.

φύλλα for flowers; again 18. 39;. 22. 106.

l. 31. Cp. Virg. E. 8. 34.

The Cyclops here describes with delightful simplicity his own ugliness, but says that this does not matter as he is so rich. Cp. Ov. M. 13. 851.

l. 34. Cp. Virg. E. 2. 31, Ov. M. 13. 529.

l. 36. Cp. Calpurn. Ec. 2. 68 foll.

'Mille sub uberibus balantes pascimus agnos
Totque Tarentinae praestant mihi vellera matres;
Per totum niveus premitur mihi caseus annum.'

l. 37. **ταρσοί.** Cp. Hom. Od. 9. 219

ταρσοὶ μὲν τυρῶν βρῖθον.

l. 39. **τίν** here and in line 55 and 68, and in no other place in Theocritus, is accusative.

l. 40. **νυκτὸς ἀωρί.** See 24. 38.

l. 41. **μαννοφόρως,** 'adorned with necklaces' as pets. Others read *μανοφόρως* and derive from *μήνη*, 'having a crescent-shaped blaze,' comparing Hor. Od. 4. 2, 57 foll.; but in that passage the poet (I have always thought) intended to compare with the crescent moon the outline of the top of the forehead and the two sprouting horns, not any spot: this resemblance the head of a kid would not bear.

l. 42. Cp. Virg. E. 9. 39 foll., a very close imitation of this passage.

l. 43. **ὀρεχθεῖν,** 'to roar.' So in Hom. Il. 23. 30, Od. 5. 402

ῥόχθει γὰρ μέγα κῦμα.

Compare with this the expansion of the same idea by Tennyson in the 'Princess,'

'Come, &c. . . . .
. . . . and let the wild
Lean-headed eagles yelp alone, and leave
The monstrous ledges there to slope, and spill
Their thousand wreaths of dangling water-smoke.'

l. 46. **μέλας κισσός**, the common ivy. See on 1. 29.

l. 49. Observe the genitive after **ἕλοιτο** as if with omission of *μᾶλλον*. Cp. Soph. Phil. 1100

τοῦ λῴονος δαίμονος εἵλου τὸ κάκιον αἰνεῖν.

l. 50. **λασιώτερος**, 'too hairy.'

l. 52. **καιόμενος**, 'singed.' The allusion is both to the ardour of his love, and the actual singeing with which he invites Galatea to modify his bristly appearance.

l. 53. **τὸν ἕν'**. So 6. 22.

l. 55. **ὡς κατέδυν**. Observe the indicative mood after *ὡς*, and see note on 4. 49.

l. 57. See on 3. 28.

l. 58. **τὰ μέν**, the poppies; **τὰ δέ**, the *κρινὰ λευκά*, probably *snowdrops*, which would appear in January in that climate. Or perhaps *Helleborus niger*, which we call Christmas rose.

l. 60. **αὐτόθι**, 'on the spot.'

l. 61. We learn from Hom. Od. 9. 125 that the Cyclopes were unacquainted with nautical matters. Hence Polyphemus will have to wait for some chance traveller to teach him to swim.

l. 63. 'Come out, O Galatea, and when you have come out, forget, as I do sitting here to-day, to go home again.'

l. 65. Cp. Virg. E. 2. 28.

l. 66. For **ταμίσον**, 'rennet;' see 7. 16.

l. 67. **ἁ ματήρ**, *κ.τ.λ.*, 'It is all my mother's fault.'

l. 71. **σφύσδην**, 'burn with fever.'

l. 72. Cp. Virg. E. 2. 69 foll.

For **ἐκπεπότασαι**, see on 2. 19. Theocritus no doubt aimed these last lines at his friend Nicias.

l. 75. **τὰν παρεοῖσαν ἄμελγε**. A regular shepherd's proverb, equivalent to our 'bird in the hand,' &c. Cp. Callim. Ep. 32

χοὑμὸς ἔρως τοιόσδε· τὰ μὲν φεύγοντα διώκειν
οἶδε, τὰ δ' ἐν μέσσῳ κείμενα παρπέταται,

and Hor. Sat. 1. 2, 108.

l. 76. Cp. Virg. E. 2. 73.

l. 78. **κιχλίσδοντι**, 'giggle.' The words are evidently etymologically connected.

l. 79. **ἐν τᾷ γᾷ**. On land, if not at sea.

l. 80. ἐποίμαινεν. Cp. Eur. Hipp. 151, Aesch. Ag. 652; with the word βουκολέω. There is besides, of course, an allusion to Polyphemus' ordinary occupation.

l. 81. χρυσόν, for a doctor's fee. A hit at Nicias.

IDYLL XII.

This Idyll also is addressed to Nicias; and contains an account of the loss of Hylas, whom, as he was drawing water at a fountain for the use of the Argonauts, the enamoured Nymphs dragged in.

This subject is also mentioned by Virgil, E. 6. 43 foll., and (apparently in imitation of this Idyll) by Propertius, Eleg. 1. 23, 17 foll.

Hylas was son of Theiodamas, king of the Dryopes, who had been killed by Hercules.

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l. 1. The subject of ἔτεχ' is the unexpressed antecedent of ᾧτινι. 'It was not for us alone, as we used to think, Nicias, that the God, whoever was the parent of Eros, begat him.'

Cp. Plat. Symp. 176 B, γονῆς γὰρ Ἔρωτος οὔτ' εἰσὶν οὔτε λέγονται ὑπ' οὐδένος οὔτ' ἰδιώτου οὔτε ποιητοῦ.

l. 4. Cp Hor. Od. 4. 17, 21.

l. 6. The combat between Hercules and this Nemean lion is described at length in 25. 167 foll.

l. 11. Paley considers this line interpolated. It is of course out of place for day-break to come between mid-day and evening; and the two last would be especially the times of rest and leisure which Hercules would devote to the education of his *protégé*.

With λεύκιππος cp. Aesch. P. 384 λευκόπωλος ἡμέρα.

l. 14. κατὰ θυμόν = 'ex sententia,' 'satisfactorily,' 'according to his wish.'

l. 15. This line has given rise to much discussion. The general interpretation is that εὖ ἕλκων is a metaphor from animals of draught, and means 'drawing well,' i.e. doing a good share of the work; so as to make a well-matched pair with Hercules, like the 'iuvenci' in Virg. G. 3. 169. Why should we not, however, understand an entirely different metaphor, viz. that of *weight?* For ἕλκω is of frequent use, to express the weight of anything, 'to draw or turn the scale.' In this way we get a more special meaning for πεπονημένος and ἀλαθινόν, as applied to the working of metal and the quality of the result. I would

then thus translate l. 15, 'And by shewing good weight might turn out for him a sterling man.'

l. 16. μετά here, as frequently, = 'to fetch.' We use 'after' in the same way. Cp. 7. 24.

l. 17. Cp. Catull. 64. 4

'Quum lecti iuvenes Argivae robora pubis,
Auratam optantes Colchis avertere pellem
Ausi sunt vada salsa cita decurrere puppi.'

l. 20. Μιδεάτιδος. See 24. 1.

l. 22. Paley considers this and the two following verses interpolated: I do not quite see why. The Symplegades were at the entrance of the Euxine sea from the Thracian Bosphorus: consequently at the time of the events narrated in this Idyll, the scene of which is on the shore of the Propontis, the Argo had not yet passed through them: but what of that? The lines in question are merely the poet's description of the vessel, as it were reminding the reader; 'the Argo, that ship, you remember, which, by passing through the Symplegades on its way to Phasis, fixed them for ever.'

l. 23. The words βαθὺν δ' εἰσέδραμε Φᾶσιν are parenthetical, and would naturally come at the end of the sentence. 'She swooped through the great expanse like an eagle, and ran into the deep Phasis.' So Ov. M. 7. 6

'Multaque perpessi claro sub Iasone tandem
Contigerant rapidas limosi Phasidos undas.'

l. 24. χοιράδες, 'rocks projecting above the sea.' Also called χοῖροι, from their resemblance to a hog's back.

ἔσταν, 'became fixed,' because they were destined to do so as soon as any ship had passed through them unhurt. The question naturally arises, if the Argo was the first ship launched, what ships did the Symplegades crush?

l. 25. This refers to the heliacal rising of the Pleiads, i.e. when they just rise long enough before the sun to be visible at early morning in the east. See on 7. 53, Virg. 4. 231, Hes. Op. D. 384. They would be in this position about the end of April, when the lambs are weaned, and fed apart. Cp. Eur. Cyc. 27

παῖδες μὲν οὖν μοι κλιτύων ἐκ ἐσχάτους,
νέμουσι μῆλα νέα.

The traces of the bucolic poet are manifest in these lines, and again 30–35, and in the description of the fountain; though the Idyll generally is in the Epic style.

l. 29. Νότῳ, 'by means of the south-west wind.' So also

πολιοῦ πέραν πόντου χειμερίῳ νότῳ χωρεῖ.

Soph. Ant. 335.

We may call this the dative of coincidence; it is really almost equivalent to an adverb.

l. 30. **Κιανῶν**. The town of Kios on the south-west of Bithynia.

l. 31. Cp. Virg. G. 1. 46.

l. 32. **κατὰ ζύγα**, 'in pairs' according to the benches of the ship, each of which held two rowers.

l. 34. **ὄνειαρ**, 'a great advantage for couches of leaves.'

l. 35. **βούτομον**, 'the flowering rush,' *Butomus umbellatus*, Linn.; the epithet ὀξὺ applies well to its three-sided leaves, likely to wound a hand incautiously gathering the pink flower, which stands on a stalk two or three feet high. Or possibly it refers to the acrid taste of the same leaves.

κύπειρον. See on 1. 106.

l. 40. **ἡμένῳ**, 'low-lying.' So 'Usticae cubantis' Hor. Od. 1. 17, 11; 'Thapsum iacentem' Virg. Aen. 3. 690, and, nearer still, Sil. Ital. 8. 508 'per udos Alba sedet campos.'

l. 41. **χελιδόνιον**, This is not the *Chelidonium* or Celandine, evidently; though what it is, must be left to conjecture.

ἀδίαντον. *Adiantum capillus Veneris*. The well-known maiden-hair fern.

l. 42. See on 3. 23 for **σέλινα**.

ἄγρωστις. This plant receives the epithet *μελιηδὴς* in Hom. Od. 6. 90. It is probably the *Cynodon* (or *Panicum*) *dactylon*, which is a thickly growing grass with creeping stem.

l. 45. **ἔαρ δρόωσα**. Cp. Hor. Od. 4. 5, 6.

l. 46 foll. See the imitation in Propert. 1. 20. 43 foll.

'Tandem haurire parat demissis flumina palmis
Innixus dextro plena trahens humero.
Cuius ut accensae Dryades candore puellae
Miratae solitos destituere choros,
Prolapsum leviter facili traxere liquore;
Tum sonitum rapto corpore fecit Hylas.'

l. 47. **ἔφυσαν**, 'clung.' So Hom. Il. 6. 253

ἔν τ' ἄρα οἱ φῦ χειρί.

l. 50. **ἀθρόος**, 'all of a heap,' used graphically of the lion gathering himself together for a spring in 25. 252.

l. 52. A meteor was supposed to foretell wind. So Hom. Il. 4. 76

οἷον δ' ἀστέρα ἧκε Κρόνου παῖς ἀγκυλομήτεω
ἢ ναύτῃσι τέρας, ἠὲ στρατῷ εὐρέϊ λαῶν.

Hence the sailor warns his companions to raise the yards and sails. Cp. Milton, P. L. 4. 556

'swift as a shooting star

In autumn thwarts the night, when vapours fir'd
Impress the air, and shows the mariner
From what point of the compass to beware
Impetuous winds.'

ὅπλα, like Lat. 'arma,' 'any part of the rigging.'

l. 56. **Μαιωτιστί.** Join with **εὐκαμπέα**: 'well bent after the Scythian pattern.' These bows, when unstrung, would be reflexed like a letter C, and when strung be in the form of a cupid's bow.

l. 58. From Hom. Il. 11. 462

τρὶς μὲν ἔπειτ' ἤϋσεν ὅσον κεφαλὴ χάδε φωτός·

and see again Propert. l. c.

'Cui procul Alcides iterat *responsa, sed* illi
Nomen ab extremis fontibus aura refert.'

Cp. Virg. E. 6. 44.

l. 66. **ἀλώμενος** governs **ὤρεα.** So Eur. Hel. 532

πορθμοὺς ἀλᾶσθαι μυρίους.

ll. 67, 68. These two lines, according to the usual reading, present difficulties which have given rise to many conjectures. In place of *τῶν παρεόντων*, the usual reading (which has no sense except with *γέμεν* for **μένεν**, 'the ship had her complete crew'), I venture to read **τῶνδ' ἀπεόντων**, 'while these (Hercules and Hylas) were absent.' Again, to make sense of the usual *ἱστία ἐξεκάθαιρον*, Reiske reads *ἴκρια*, 'the decks;' and Ziegler *ἐξεχάλαινον*, for which word there is no authority. The sense we want is, 'they took down the sails again, waiting for the absentees;' and this is given by Wordsworth's conjecture **αὖτε καθεῖλον**, which I adopt.

l. 72. **μακάρων**, for this genitive cp. Hor. Od. 3. 13, 13.

l. 73. Wordsworth reads *ἥρωα*, supposing a play upon the word involved in **ἠρώησε**: but surely this is foolish, because they did not call him *ἥρωα* but **λιποναύταν**, because he deserted the Argo.

l. 75. **ἄξενον.** See Ov. Trist. 3. 11, 7 'inhospita litora Ponti.'

IDYLL XIV.

This Idyll (like the XVth) is an imitation of some *mime* of Sophron, in which the male character of the middle class is portrayed, as in the XVth is the female. Both Idylls abound equally in proverbs. The subject of the present Idyll is as follows: Aeschines has invited a friend Th)onichus, in order to coL.fide to him the sad tale of his

quarrel with his sweetheart Cynisca, on account of her preference of one Lycus, and to ask his advice about going to Alexandria to take service in the army of Ptolemy Philadelphus. His friend sketches the character of Ptolemy and strongly recommends him to do as he proposes.

There is a difference of opinion as to whether this was written at Syracuse or Alexandria: it seems to have been written, at all events, for Ptolemy to read. Disturbances at Syracuse, which lasted from the death of Agathocles 289 B.C. till the praetorship of Hiero 275 B.C., induced many of the inhabitants, and among them Theocritus (who probably may be alluded to as Simus in line 53), to emigrate to Alexandria. It seems probable therefore that during that period Theocritus, at the court of Ptolemy, wrote this Idyll with a view of pleasing that monarch by inducing others of his countrymen to join him there.

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l. 1. **χαίρην**, understand λέγω. Lat. 'iubeo salvere.'

ἀλλὰ τοιαῦτα, 'Well, the same to Aeschines!'

l. 2. **ὡς χρόνιος**, 'What a time since we met!'

l. 3. 'We are not getting on very well.'

ταῦτα for διὰ ταῦτα, as in Aristoph. Pac. 414

ταῦτ' ἄρα πάλαι τῶν ἡμερῶν παρεκλεπτέτην·

and Nub. 319

ταῦτ' ἄρ' ἀκούσασ' αὐτῶν τὸ φθέγμ' ἡ ψυχή μου πεπότηται.

l. 4. After Alexander's time beards became unfashionable. Cp. Juv. 9. 12

'Horrida siccae Silva comae.'

l. 6. Cp. Arist. Nub. 103

τοὺς ὠχριοῦντας, τοὺς ἀνυποδήτους λέγεις
ὧν ὁ κακοδαίμων Σωκράτης;

l. 7. 'He was in love, too, I expect;—but with bread;' a half-starved philosopher.

l. 8. **παίσδεις ἔχων**, 'you are always joking.'

l. 9. 'I shall go mad unawares some day: I am only a hair s breadth from it now.'

l. 10. For **ἄσυχος** some read ἀσυχᾷ, i. e. 'in a quiet sort of way.' Translate the reading of our text, 'at one time patient, at another impetuous.'

l. 11. **κατὰ καιρόν**, 'just as it suits you.'

l. 15. Βίβλινον. Whatever wine this was, it is praised by Athenaeus, who gives two accounts of it, one, that it came from Bibline in Thrace; another, that it was made from a kind of vine called *βιβλία*, grown in Italy.

l. 16. τετόρων. Cp. 7. 147.

ὡς ἀπὸ λανῶ, 'fresh and fruity.'

l. 17. I have adopted Wordsworth's conjecture κτεῖς for *τις*, which used to be a puzzle. They were eating things calculated to increase a desire for drinking—truffles and snails. Cp. Mart. 4. 46, 11 'Cum bulbis cochleisque.' The *Cochlea* or *Helix pomatia* is now in many countries considered a delicacy. A passage in Athenaeus, 8, p. 356. F. (*κτένας, βόλβους, μέγαν τε πουλύπουν*) confirms the conjecture. This κτείς = Lat. 'pecten' (cp. Hor. Sat. 2. 4, 34), or scallop, whose shell bears an unmistakable resemblance to a comb.

ἐξηρέθη, 'were picked specimens;' cp. the use of *ἐξαίρετος*.

ἦς πότος ἁδύς, 'it was a jolly drinking-bout!'

l. 19. ὧτινος, 'to the health of whomsoever each wished.' Cp. for the genitive case, Hor. Od. 3. 19. 9.

l. 21. παρέοντος ἐμεῦ, 'because I was present:' she dared not mention Lycus' name.

l. 22. λύκον εἶδες. An allusion to the superstition that on meeting a wolf you became dumb if the wolf saw you first. See Virg. E. 9. 54. The point of this remark here is—Why can't you speak, you saw Wolf, not the wolf you. Of course with allusion to her lover, Lycus.

l. 23. κἠφάπτ', *καὶ ἐφῆπτο*, 'and she blushed.' We may compare with this line the jokes of Falstaff upon Bardolph's red nose—'Thou art the knight of the burning lamp.' 'Thou hast saved me a thousand marks in links and torches,' and the like.

l. 24. 'Lycus is the man.'

l. 25. Observe the sneer in πολλοῖς δοκέων, 'Whom many people imagine to be good-looking.'

l. 26. κλύμενον, 'notorious.'

l. 27. 'This had come to my ears also, just in a whisper.'

l. 28. Cp. 10. 40, 'letting my beard grow as a man in vain,' i. e. without developing also a man's determination and discretion.

l. 30. τὸν ἐμὸν Λύκον ἀπ' ἀρχᾶς, 'the story of my rival L. from the beginning of his courtship; adapting it to some Thessalian air.'

l. 31. κακαὶ φρένες, 'a mischievous fellow!'

l. 34. τὸν ἰσᾳς, 'whose hot temper you know.' It seems that he struck Cynisca; but it may mean that he struck the Larissean, and that Cynisca, frightened at the prospect of a general fight, was glad

enough to run away, and he followed her with the taunts of vv. 36–38.

l. 35. **κάλλαν**, understand *πληγήν*. Cp. Aesch. Ag. 1357

παίω δέ νιν δὶς . . . .
. . . . . *καὶ πεπτωκότι*
τρίτην ἐπενδίδωμι.

l. 38. **μᾶλα**, 'as sweet as apples,' considered as tokens of love.

l. 39. Either some word like *δοῦσα* or *εὑροῦσα* must be understood to govern **μάστακα**, or (as Paley supposes) a line has fallen out which contained some such participle.

l. 43. We are informed by the Scholiast that this proverb refers to people who have gone away and are not likely to return. Cynisca went off, as the bull in the proverb went into the forest. The reading in the text is Meineke's alteration of the old *ἔβακεν* or *ἔβα καί*. Paley suggests *αἶνος θὴν λέγεται τὸ 'βέβακεν, κ.τ.λ.*

l. 44. With **ταῖδ'** understand *ἡμεραί*. Counting on his fingers.

l. 46. The word **οὐδέ** must be taken with **κέκαρμαι**—'So many days have passed since we have been separated, and I go unshaven like a Thracian.'

l. 49. **δύστανοι Μεγαρῆες**, 'like the ill-starred Megarians.' A historian of uncertain date, called Deinias, relates that these people sent to ask the oracle of Apollo what state of Greece was the most powerful, in the expectation that they themselves would be declared to be so: but the oracle, after mentioning the excellence of several states, spoke thus of the Megarians:

ὑμεῖς δ' ὦ Μεγαρῆς οὔτε τρίτοι οὔτε τέταρτοι
οὔτε δυωδέκατοι οὔτ' ἐν λόγῳ οὔτ' ἐν ἀριθμῷ.

Cp. Callim. Epig. 26

τῆς δὲ ταλαίνης
νύμφης, ὡς Μεγαρέων, οὐ λόγος, οὐδ' ἀριθμος.

l. 50. **ἀποστέρξαιμι**, 'if I could cease to love.'

l. 51. **πόθεν**, 'how can I?' Then he compares himself to the proverbial rat who stuck in the pitch which he wished to taste. As we learn from the Schol. the proverb refers to those who have got into a mess and cannot extricate themselves. The omission of the reduplication in **γεύμεθα** is very remarkable: perhaps we ought to read *γεύσατο*. The same proverb occurs in Dem. in Polyc. 1215 *ἄρτι μῦς πίττης γεύεται.*

l. 56. **ὡς** or *ὧν* must be read instead of the ordinary *ὁ στρατιώτας*.

ὁμαλός, 'average.'

l. 57. 'I hope what you desire will turn out according to your wish.' Cp. Arist. Pac. 941 *πάντα χωρεῖ κατὰ νοῦν.*

ll. 63, 64. **αἰτεύμενος.** 'Not refusing when he is asked; at least (when he is asked for) what a king ought to be asked for.'

l. 66. **πεπονᾶσθαι,** 'to have buckled,' i.e. if you have a mind to put on his uniform.

ἐπ' ἀμφοτέροις. Cp. Tyrtaeus 10. 3

ἀλλά τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροισι
στηριχθεὶς ἐπὶ γῆς, χεῖλος ὀδοῦσι δακών.

l. 68. **ἀπὸ κροτάφων,** 'from our temples downwards we grow old.'

l. 70. **χλωρόν.** 'While our knees are young.'

ἇς for **ἑώς.** Cp. Hor. Ep. 13. 4, Od. 1. 9. 17.

IDYLL XV.

In this Idyll, which represents most amusingly and interestingly the characters of women of the middle class at Alexandria, the poet relates how two women, Gorgo and Praxinoe, after a short conversation, in the manner of women of every age, about their husbands and the prices of their dresses, go out into the crowded streets accompanied by their maids, Eutychis and Eunoe, to see the procession in honour of Adonis, and to hear the praises of Arsinoe and Berenice sung at the palace. An excellent opportunity is thus offered to the poet of describing character after the manner of Sophron, and of eulogizing the family of Ptolemy. The Idyll was probably written after the poet's return to Sicily, which took place 275 B.C.

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l. 1. **ὡς χρόνῳ.** Cp. 14. 2.

l. 2. **θαῦμ', κ.τ.λ.,** means that she had nearly given her up.

ὅρη, 'see for.' Cp. Hom. Od. 19. 97

Εὐρυνόμη, φέρε δὴ δίφρον καὶ κῶας ἐπ' αὐτοῦ.

l. 3. **κάλλιστα.** So Lat. 'benignè,' 'no thank you, it will do as it is.' Cp. Arist. Ran. 508

κάλλιστ', ἐπαινῶ.

l. 4. 'Oh! my foolish spirit!' to have undertaken such a journey.

ὔμμιν, a good instance of Dativus Ethicus. See on 5. 144.

l. 5. ὄχλω, 'on account of the crowd.'

l. 6. 'Everywhere are thick boots, and men with fashionable cloaks,' i.e. both rough and elegant people. The χλάμυς was a Macedonian importation.

l. 7. ὦ μέλ', more generally used in speaking to a man. This is Meineke's alteration for ἐκαστοτέρω ἐμ'.

l. 8. ταῦθ' belongs to ὅπως, 'for this very reason (cp. 14. 3) that we may not be neighbours.'

ὁ πάραρος τῆνος, 'that madman (my husband).'

l. 10. ποτ' ἔριν, κ.τ.λ., 'out of spite, the jealous brute, always the same.'

l. 11. The child Zopyrion is listening, and Gorgo is afraid he will tell.

l. 14. ναὶ τὰν πότνιαν, 'by Proserpine.'

ἀπφύς. A childish word, 'dada.'

l. 15. πρώαν, 'the other day.' Cp. 5. 4.

l. 16. Her husband was sent to buy soda and dye from the market, and brought home only common salt. The νίτρον and φύκος were wanted for her wool, probably: and he brought the salt either in ignorance, or because it was more useful for the *ménage*.

l. 17. ἀνὴρ τρισκαιδεκάπαχυς. 'The great big stupid!'

l. 18. ταῦτα γ' ἔχει. 'Mine has this fault, he is a squanderer of money.'

l. 19.. Diocleides gave seven drachms for five worthless fleeces which his wife calls 'dog-skins, pluckings of old wallets.' A whole sheep could be purchased at Alexandria for ten drachms.

γραιᾶν. Cp. 7. 17, and Aesch. Agam. 286 γραίας ἐρείκης. Cp. Mart. Ep. 14. 159, 2

'Vellera Leuconicis accipe rasa sagis.'

l. 20. ἔργον ἐπ' ἔργῳ, 'no end of trouble' to get any wool out of them for spinning.

l. 21. ἀμπέχονον, 'shawl' worn over the περονατρίς or ἐμπερόναμα (v. 34).

l. 24. ἐν ὀλβίω. A proverb; of which we have in this Idyll a great number, e.g. vv. 26, 28, 62, 64, 77, 83, 95.

l. 25. The reading of this line is very doubtful, that of the text is Meineke's, and may be thus translated:—'What you see, that you can describe, because you have seen it, to a person who has not.' ὧν answering ὧν as ὡς does ὡς in such expressions as ὡς ἴδον, ὡς ἐμάνην. Gorgo is in a desperate hurry to be off, but Praxinoe is not, and keeps on cooling her friend down by little chilling proverbs, as again in v. 26, 'It's always holiday with those who have nothing to do.'

l. 27 foll. νᾶμα, here, is the spinning-work upon which Praxinoe, or

Eunoe, has been employed (cp. 24. 74). Eunoe, getting up to assist her mistress, puts it down ἐς μέσον, carelessly, anywhere; and dawdles about. Her mistress, growing angry, bids her pick it up and stir herself and bring some water: she brings the soap first. Translate, then, the whole passage thus:—'Eunoe, pick up the spinning, and lay it down again carelessly if you dare, you lazy thing—these cats, (i.e. Eunoe, lazy cat,) are always wanting to go to sleep! Come, do move! bring some water directly. There, I want water first, and she brings me soap: never mind, give it here; but not too much, insatiable creature; now pour water.' The bustle and irritability of the woman are excellently shown in this description.

l. 34. καταπτυχὲς ἐμπερόναμα. The same as περονατρίς above. It is taken out of the great chest.

l. 35. 'For how much did you get it off the loom?' Cp. 18. 34, i.e. 'how much did the weaving cost you?'

l. 37. 'I gave my whole soul to the work.'

l. 39. θολίαν, a large straw hat, probably, to protect from the sun.

l. 40. The child wants to come, but his mother frightens him with μορμώ, 'bogy! horse bites!'

l. 42. Φρυγία. The housemaid is to play with the child, and look after the house.

l. 44. They are now out in the street.

l. 45. τὸ κακόν. 'This difficulty.' μύρμακες, ('like) ants.'

l. 47. ἐν ἀθανάτοις, i.e. 'dead.' Ptolemy Soter, and Berenice, the parents of Ptolemy Philadelphus, were both dead. Praxinoe blesses the present king for the increased security of the streets under his rule.

l. 49. οἷα, κ.τ.λ. 'The sort of games that men forged of deceit used to play.' The Egyptians seem to have been notorious for rough play and secret violence. Cp. Prop. 4. 10, 33

'Noxia Alexandrea dolis aptissima tellus;'

and Aesch. frag.

δεινοὶ πλέκειν τοι μηχανὰς Αἰγύπτιοι,

perhaps also Aristoph., Nub. 1133, refers to this,

βουλήσεται κἂν ἐν Αἰγύπτῳ τυχεῖν ἂν μᾶλλον
ἢ κρῖναι κακῶς.

l. 50. κακὰ παίγνια, 'mischievous playmates.'

ἔρειοι. Alterations of this word are very numerous, but unsatisfactory. Meineke suggests ἐρινοί, fig-wood men, i.e. useless. Others, ἐρεμνοί, dark villains; ἄρειοι, noble (ironically), &c. Paley suggests that ἔρειοι means *servile*, connected with ἔριθος from the root ἐιρ='ser(vus);' although this last is always used (cp. 15. 80, and 28. 1) to denote working in wool, ἔρια. If ἔρειοι is right, it is difficult to trace any

connection between 'woolly' and 'cunning,' though our slang term *downy* seems to point to some.

l. 51. πολεμισταί. Not 'the Horse Guards;' but the war-horses in full caparison *led* (cp. 54) by grooms.

l. 53. 'The chestnut horse has reared bolt upright.'

l. 55. ὠνάθην μεγάλως, 'What a blessing!'

l. 57. ἐς χώραν, 'to their proper place' or line.

l. 58. ψυχρόν. Cp. Virg. E. 3. 93.

δεδοίκω. See on 4. 7.

l. 60. ἐξ αὐλᾶς, 'are you from the palace, mother?' addressing an old lady in the crowd.

l. 64. Cp. Plaut. Trin. 1. 2, 168

'Sciunt quod Iuno fabulata est cum Iove;'

and Juv. 6. 402

'Haec eadem novit quid toto fiat in orbe.'

l. 67. Εὐτυχίδος, ('the hand) of Eutychis.'

πότεχ' αὐτᾷ, 'attend to her,' (i.e. don't stare about as you are doing,) 'lest you be lost.' They are just now in the thickest crowd at the palace gate.

l. 69. θερίστριον, 'summer shawl,' probably the same as ἀμπέχονον above, v. 21, and below, 71.

l. 70. αἴ τι γένοιο, κ.τ.λ. 'Bless you, my good man, take care of my shawl.' He happens to be a polite man, and does all he can to help them into the palace.

l. 72. οὐκ ἐπ' ἐμίν. 'It is not in my power.'

l. 73. ἐν καλῷ εἰμές. 'We are all right.' They have got through the narrow entrance, where the crowd was packed most thickly.

l. 74. εἰς ὥρας, 'next year.' Cp. Hor. Od. 1. 32, 2.

l 75. περιστέλλων, 'for protecting us.' Then, as he retires, she adds, 'a kind and compassionate man.' The genitive in interjectory sentences: cp. 4. 40; 10. 40.

l. 76. ἄμμιν. See on 5. 144.

l. 77. Here we have a proverb derived from the custom of the bride being accompanied home by her bridesmaids, who were then shut out by the bridegroom. The ἀπο in ἀποκλάξας implies separation from the rest. Translate thus: 'we are all inside: as the man said when he shut in his bride.' πᾶσαι, feminine, implies that he has all the girls he wants. The others remained outside and sang the Epithalamium. See next Idyll.

l. 79. περονάματα. 'You will say they are meant for robes for the Gods.' They are looking at the wonderful tapestry-work, on which were worked figures of men and animals.

l. 80. ποῖαι, l. 81 ποῖοι. The designs (γράμματα) were traced first by the artists, ζωογράφοι, and then worked in by the women.

l. 83. 'A clever creature is man.'

l. 84. Adonis, as appears from vv. 112 foll. and 127, was represented by a statue reclining on a silver couch, in a temporarily constructed bower, which was ornamented with birds and cupids modelled in confectionery.

l. 86. τριφίλητος. So Bion 1. 58 θνάσκεις ὦ τριπόθατε.

l. 87. Another stranger in the crowd is annoyed at their chattering, and particularly at their broad Doric pronunciation. 'They will kill one,' he says, 'broadening everything,' i. e. pronouncing everything broadly.

l. 89. μᾶ. Probably this is not short for μᾶτερ: but a provoking expression of contemptuous astonishment, pronounced with an extra twang. In meaning it would answer to the old 'Marry, come up!'

l. 90. πασάμενος. 'Buy your slaves before you order them.' Cp. Plaut. Pers. 2. 4, 2

'Emere oportet quem tibi obedire velis;'

Id. Trin. 4. 3, 54

'Emere melius est cui imperes;'

and Soph. O. C. 839

μὴ 'πίτασσ' ἃ μὴ κρατεῖς·

and Shakespeare, Taming of the Shrew, Act 2, Sc. 1

'Go, fool, and whom thou keep'st command.'

l. 91. ἄνωθεν, i. e. from Archias, the Corinthian who founded Syracuse. The Syracusans were very proud of this origin: one of their envoys in Thuc. 6. 77 boasts that they were Δωριεῖς, ἐλεύθεροι ἀπ' αὐτονόμου τῆς Πελοποννήσου. They would therefore despise the Alexandrians as an upstart race.

l. 92. Bellerophon, son of Glaucus, king of Corinth.

l. 94. μελιτῶδες. 'Oh, honey-Goddess!' i. e. Proserpine, Lat. 'mellita.' The priestesses of Ceres were called μέλισσαι.

l. 95. πλὰν ἑνός, i. e. Ptolemy. The rest of the line is very difficult. First, to which sentence does οὐκ ἀλέγω belong? I think it refers to πλὰν ἑνός. 'I don't mind *that*,' i. e. one master, the king. It is generally joined to the proverbial sentence which follows, as if it meant, 'I am not afraid that you should,' &c. But what, secondly, is the meaning of this proverb? We are doubtless to understand χοίνικα with κενεάν, and the action denoted by ἀπομάττειν is that of scraping a stick across the top of the measure when it was full, to make the surface of its contents level. Then κενεὰν ἀπομάττειν, we are informed by all commentators, means to scrape the top of an empty measure, as if it were full;

and that this was done by those who distributed their rations to the slaves, in order to cheat them. Therefore Praxinoe means, 'I am never afraid of having to receive short commons from you.' But I do not consider this satisfactory: I believe that the proverb means, 'don't scrape your measure before it is full,' i. e. don't anticipate—don't count your chickens before they are hatched. **μοι** is politely ironical, 'prithee.'

l. 98. 'Who gained the prize in singing the dirge of Sperchis,' probably the same as Sperthias in Herod. 7. 134, who with Bulis went to Xerxes, to a voluntary death, as penalty for the death of Darius' heralds at Sparta.

l. 99. **διαθρύπτεται**, 'she is attitudinizing.' See on 6. 15.

l. 100. Cp. Catull. 36. 11

> 'Quae sanctum Idalium ......
> Colis quaeque Amathunta, quaeque Golgos;'

Id. 64

> 'Quaeque regis Golgos quaeque Idalium frondosum;'

also Hor. Od. 3. 26, 9; ibid. 28. 13.

l. 101. **αἰπεινάν**. Cp. Virg. Aen. 5. 759.

l. 102. Adonis, according to the legend, was permitted by Jupiter to return annually to the upper world for a brief period, as a consolation to Venus. The festival celebrating his return is here described: it appears to have lasted two days at least, the former of which commemorated his re-union with Venus, and the latter was a day of mourning bewailing his departure for the world of shadows. The festival took place in the summer. Cp. Thuc. 6. 30, with Plut. Nicias 13.

l. 104. **βάρδισται**. The hours come slowly to those who anticipate something. Cp. Virg. G. 1. 32, Hor. Ep. 1. 1, 21, Shakespeare, Romeo and Juliet, Act 3, Sc. 2

> 'So tedious is this day
> As is the night before some festival
> To an impatient child that hath new robes
> And may not wear them.'

l. 107. **Βερενίκαν**, the wife and sister of Ptolemy Soter, and mother both of Ptolemy Philadelphus and Arsinoe, who also were brother and sister as well as husband and wife: see 17. 47, by which it appears that by means of this immortalizing elixir (**ἀμβροσία**) Berenice was supposed to have escaped Hades.

l. 110. **Βερενικεία**, the adjective for the genitive case, as in 28. 9, Soph. Aj. 134 *Τελαμώνιε παῖ*, Virg. Aen. 3. 487. Cp. Tennyson (Princess), 'A Niobean daughter.'

l. 112. **πάρ μέν οἱ**. This reading is objectionable because **μέν** could

scarcely remain short before *οἱ*. Cp. 25. 82, where *ἂν* is lengthened before *οἱ*. Meineke suggests *ὀπώρα*, i.e. all the fruits of autumn.

By **ὅσα δρύες ἄκρα φέροντι** is meant all the eatable produce of **δρύες** or forest-trees, as opposed to fruit-trees: i.e. acorns, walnuts, chestnuts, &c.

l. 113. **κᾶποι**, called gardens of Adonis. So *θέρους εἰς Ἀδώνιδος κήπους* (forcing-beds) *ἀρῶν* Plat. Phaedr. 276 B. These were pots containing either some rapidly-growing herb or a few stalks of wheat or barley, which grew rapidly and died as rapidly, symbolizing the brevity of youth.

l. 114. Cp. Hor. Od. 2. 7, 8, also Nov. Test. Gr. Luc. 7. 46.

l. 116. **μαλεύρῳ**. The same as **ἀλεύρῳ**. The original reading, *παντοῖ' ἅμ' ἀλεύρῳ*, was altered to that of the text by Bergk.

l. 117. Figures of birds and beasts made in cakes baked with honey and oil.

l. 119. These bowers we must understand to have been real, not embroidered or made in confectionery. Observe the word **χλωραί** at the beginning of the line. See on 9. 10.

ἀνήθῳ. 'Dill,' *Anethum graveolens*, Linn. Cp. 7. 63.

l. 121. **ἀεξομενᾶν** agrees with **πτερύγων**. The little figures, of wax or confectionery, were suspended and seemed to be trying their growing wings and flitting from bough to bough.

l. 123. Here were also carved works, in ebony and gold, and a group in ivory representing the eagles bearing Ganymede upwards.

l. 125. **ἄνω**. Upon the couches. Their soft texture is described in the words with which the Milesian or Samian traders would recommend them. 'They are softer than sleep.' See 5. 51, Virg. E. 7. 45, Georg. 3. 306. Tennyson, in the 'Palace of Art,' uses the same comparison, but differently applied.

l. 126. **καταβόσκων**. 'He who feeds off the Samian land' with his sheep. Cp. Virg. G. 1. 112.

l. 130. **πυρρά**. The first down is still on his lips. Cp. 6. 3, and Tibull. 1. 8, 31

> 'iuvenis, cui levia fulgent
> Ora, nec amplexus aspera barba terit.'

l. 134. **ἐπὶ σφυρά**. So that the upper part of the dress, **κόλπος**, would fall over the girdle and hang down to the ankles. Cp. Herod. 2. 85 *αὐταὶ ἀνὰ τὴν πόλιν στρωφώμεναι τύπτονται ἐπεζωσμέναι καὶ φαίνουσαι τοὺς μαζούς*.

l. 136. Here she repeats the *κομμός* or dirge for Adonis' departure.

l. 139. **εἴκατι**, i.e. in round numbers. Homer gives her nineteen, Il. 24. 496; Cicero Tusc. 1. 35 'filios Priamo septemdecim iusta uxore natos;' Eur. Tro. 610 *τέκνων ἀμῶν πρεσβύγενες*, Hecuba calls Hector.

l. 141. **Δευκαλίωνες**, descendants of Deucalion; Hellen and Amphictyon were his sons.

l. 142. **ἐς νεώτ'**, 'till next year.'

l. 145. The usual punctuation of this line is a colon at the end. In consequence of the article before **χρῆμα** it seems better to put the stop after **σοφώτερον**, 'the thing is clever enough.'

l. 147. Domestic duties however put an end to the good lady's pleasuring. Diocleides has not had his dinner, and no one can come near him when he is hungry, because he is 'all vinegar.' So we must say good-bye to Adonis.

l. 149. Beware of translating **ἀφίκευ** imperative. The sense is, 'Farewell, Adonis, as we fare when you visit us.'

IDYLL XVI.

Theocritus, after his residence at Alexandria, returned to Sicily at the close of the year 275 B.C., and wrote this Idyll two or three years after his return, when, under the auspices of Hiero, the Syracusans had begun to free themselves from the Carthaginians and Mamertines. The object of the Idyll was to obtain a recommendation or introduction to Hiero by means of some friend to whom it was written. The poet begins by complaining of the meanness of some princes, which disheartens all poetic energy; and proceeds to eulogize Hiero, and augur the future prosperity of Syracuse and the consequent glorification of Hiero by posterity. The dialect is partly Doric and partly Epic.

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ll. 1–4. The Muses being goddesses sing of the gods, poets being mortals sing of men.

l. 5. (But what is the good,) for who, &c.

γλαυκάν, 'brilliantly glancing.'

l. 6. **χάριτας**, 'my graces,' i.e. my poems. Cp. Pind. Ol. 9. 27

χαρίτων νέμομαι κᾶπον κεῖναι γὰρ
ὤπασαν τὰ τερπνά·

and Ol. 14. 5

χάριτες . . . σὺν ὕμμιν γὰρ τά τε τερπνὰ καὶ
τὰ γλύκεα γίγνεται πάντα βρότοις.

πετάσας, 'opening' his arms, is perhaps more in accordance with the usage of the word than 'opening' his house.

l. 10. The rejected poems are put back into the chest: hence the personification of them sitting there in the attitude of despair with their heads resting on their knees: ψυχροῖς conveys the idea of poverty and desolation. Cp. Aristoph. Plut. 263

ψυχροῦ βίου καὶ δυσκόλου ζήσειν ἀπαλλαγέντας.

l. 13. The question of v. 5 is repeated after the parenthetic description of the rejected poems. 'Who in the present day is there so disposed?' i. e. as *not* to reject them.

l. 16. ὑπὸ κόλπω, 'in his pocket,' for they used to keep their money in the folds of the dress.

l. 17. 'And would not even rub off the rust of the money and give it one.'

l. 18. ἀπωτέρω, κ. τ. λ. Equivalent to 'Charity begins at home.' Conversely in Arist. Eth. 9. 8 γόνυ κνήμης ἔγγιον. The Latin proverb we find in Plaut. Trin. 5. 2. 30 'tunica pallio propior.'

l. 21. οὗτος does not refer to Homer, but to ὃς ἐξ ἐμεῦ, κ.τ.λ.

l. 24. ψυχᾷ. Cp. Luc. Evang. 12. 19, Hor. Od. 4. 7, 19, Aesch. Persae 827

ψυχῇ διδόντες ἡδονὴν καθ' ἡμέραν.

τὸ μέν—τὸ δέ = 'part—part.'

l. 29. Cp. Hor. Od. 3. 1, 3; and below 17. 115.

l. 30. ἀκούσῃς, 'may be called.' So 'audio' is used in Latin.

l. 31. ψυχροῦ 'Αχέροντος. The long vowel in the fifth arsis of the line is not affected by the following word, if a four-syllable word is immediately connected with it, and especially if a proper name. So again 10. 28; 15. 102, 123; 16. 41; 22. 141; Virg. E. 2. 24. This is an imitation of Homer.

l. 32. τετυλωμένος, 'having the palms of the hands hardened' by manual labour. Cp. Tennyson, 'labour and the mattock-hardened hand.'

l. 33. ἀχήν, nominative. The α is short in Aesch. Ag. 409, but this word appears to be from the Ionic ἠχήν.

ll. 34–57. Wealth and glory are unsatisfactory unless they are recorded by appreciating poets. A sentiment naturally common to poets. Cp. Hor. Od. 4. 8, 20–29; ibid. 9. 25–30.

l. 34. Antiochus, son of Echecratidas of Larissa, member of one of the most ancient families in Thessaly.

Aleuas, the first of the Aleuadae, also Thessalian. See Pind. Pyth. 10. 5

Πυθώ τε καὶ τὸ Πελινναῖον
ἀπύει, 'Αλεύα τε παῖδες.

l. 35. **πενέσται**: in Thessaly these corresponded to the Helots at Sparta.

l. 36. **Σκοπάδαισιν**, another Thessalian noble family. Scopas was celebrated, as a prize-winner in the Olympic games, by Simonides, in a song, of which a fragment is preserved in Plat. Prot. 339 A, *ἄνδρ' ἀγαθὸν μὲν ἀλαθέως γενέσθαι χαλεπόν, χερσί τε καὶ ποσὶ καὶ νόῳ τετράγωνον ἄνευ ψόγου τετυγμένον*: they belong to the city of Kranon (l. 38) as the others did to Larissa.

l. 38. **ἐνδιάασκον**, here transitive: but intransitive in 22. 44.

l. 39. **Κρεώνδαι**. The same family as Scopadae.

ll. 41, 42. Cp. Hor. Od. 2. 2, 17–28.

l. 43. **ἔκειντο**, without *κε*. 'They would now be lying.'

l. 44. **ὁ Κήϊος**. Perhaps Theocritus particularly mentions him because he was patronized by the first Hiero, at the same time as Pindar and Bacchylides.

αἰόλα, in varied style: both *ἐπινίκια* and *θρηνοί*.

l. 46. **ἵπποι**, e. g. *Φερένικος*, the racer of Hiero I, as Pind. Ol. 1, 18

ὅτε (ὁ Φ.) παρ' Ἀλφεῷ σύτο
δέμας ἀκέντητον ἐν δρόμοισι παρέχων,
κράτει δὲ προσέμιξε δεσπόταν
Συρακόσιον ἱπποχάρμαν βασιλῆα.

l. 48. **Λυκίων**. The chief of these were Glaucus, Sarpedon, and Pandarus.

l. 49. **θῆλυν ἀπὸ χροίας**, 'feminine in complexion:' so *ἀπὸ στέρνων*, 24. 79. Cycnus, a son of Neptune, killed by Achilles. He was probably called Cycnus from the whiteness of his hair, rather than said to be white because his name was Cycnus.

l. 51. Odysseus — Eumaeus — Philoetius, &c., all from Homer's Odyssey 14. 1 foll.; 20. 185 foll.; 21. 189 foll.

l. 59. **χρήματα**, opposed to **κλέος**. Their glory is increased after death by living poets, but their wealth is squandered by their successors.

l. 60. **ἀλλὰ—γάρ**, 'But (what can one do,) for' &c.

l. 61. Cp. Virg. G. 2. 107.

l. 62. **ὕδατι**, for the *ι* long in arsis before **νίζειν** cp. Hom. Il. 7. 425

ἀλλ' ὕδατι νίζοντες ἄπο βρότον αἱματόεντα.

To wash a brick, i.e. a mere lump of clay hardened in the sun, would of course only reduce it to liquid mud. Hence the proverb, common also in Latin, as Ter. Phorm. 1. 4, 6 'laterem lavem.' 'I may as well wash a brick.'

l. 63. **παρελθεῖν**, 'to go by.' Cp. 22. 85, and Hom. Il. 1. 131

μὴ κλέπτε νόῳ· ἐπεὶ οὐ παρελεύσεαι οὐδέ με πείσεις.

Hesiod. Theog. 613

Διὸς κλέψαι νόον οὐδὲ παρελθεῖν.

l. 71 foll. The world has not come to an end yet: there shall yet be some one to appreciate my talent. Hiero, of course, is in his mind's eye.

l. 75. ἠρίον Ἴλου. Hom. Il. 10. 415; 11. 166; 24. 349.

l. 76. Φοίνικες. The Carthaginians.

l. 77. ἄκρον σφυρόν, 'the extreme spur,' in the direction of Sicily.

l. 79. σακέεσσιν. These wicker shields were called γέρρα. Cp. Virg. Aen. 7. 632.

l. 83. Ἐφυραίων, literally Corinthian, from Ephyre, the old name of Corinth. See on 15. 91.

l. 84. Λυσιμελείας. See Thuc. 7. 53. A mere near Syracuse.

l. 87. ἀριθματοὺς ἀπὸ πολλῶν, 'countable (i.e. few), instead of many:' with diminished numbers. Cp. Hor. A. P. 206.

l. 93. 'May the cows flocking to their stalls hurry on the traveller in the twilight:' i.e. by occupying the whole road force him to quicken his pace.

σκνιπαῖον, al. σκνιφαῖον = κνεφαῖον, from κνέφας. Cp. Hor. Od. 4. 5, 16.

l. 95. πεφυλαγμένος, perfect middle, 'watching.' How much more at home the poet seems in these few lines descriptive of peaceful country life!

l. 96. An idea first used by Homer, Od. 16. 24, then by Bacchylides, Frag. 9

ἐν δὲ σιδαροδέτοισι πόρπαξιν
αἰθᾶν ἀραχνᾶν ἱστοὶ πέλονται.

l. 97. διαστήσαιντο, 'set the threads apart' or at intervals.

l. 100. Cp. Ov. Met. 4. 57

'ubi dicitur altam
Coctilibus muris cinxisse Semiramis urbem.'

l. 104. Ἐτεόκλειοι. So called because Eteocles, king of Orchomenus, was, according to the legend, the first person who sacrificed to the Charites. He is of course distinct from the better known Eteocles, the brother of Polynices and Antigone.

This is the Orchomenus in Boeotia called Minyean after Minyas one of its kings, to distinguish it from Orchomenus in Arcadia.

l. 105. Erginus overcame the Thebans and exacted tribute from them, from which they were delivered by Hercules.

l. 107. σύν, not, 'in company with,' but, 'by help of.'

IDYLL XVII.

This Idyll contains the praises of Ptolemy Philadelphus, and is written entirely in the Epic style. It is probable that it was written some years before the preceding one, and at the time when Theocritus had recently arrived at Alexandria after his residence at Cos, and wished to win favour with Ptolemy. Hence the praises of that island, which was the birth-place of Ptolemy, are sung. The poem is decidedly inferior to the general style of Theocritus, and has been considered by some critics unworthy to be reckoned among his writings.

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l. 1 foll. As Jupiter is the first among gods, so is Ptolemy the first among men. For this commencement, cp. Virg. E. 3. 60, Hor. Ep. 1. 1, 1, and Milton, Paradise Lost, 5. 165

'Him first, Him last, Him midst and without end.'

l. 9 foll. As the woodman entering the thick forests of Ida doubts which tree he shall first cut down, so I am embarrassed by the number of subjects upon which I can praise Ptolemy.

l. 11. **πάρα** for *πάρεστι*.

l. 13. **οἷος μέν**. Here we have the praises of Ptolemy Soter, the son of Lagus and father of Philadelphus; to which corresponds **οἵα δέ** below l. 34, the praises of Berenice. **οἷος** and **οἵα** both depend upon **πάρα εἰπεῖν** l. 11.

l. 16. **πατήρ**, i. e. Jupiter.

l. 17. As each god had a separate chamber in Olympus, so on earth a separate shrine was allotted to each in the temple of Jupiter. Cp. Hom. Il. 1. 607.

l. 19. **αἰολομίτραις**. The *μίτρα* or tiara of the Persians was a tall pointed cap. See Hesiod. 7. 61.

l. 20. **σφιν ταυροφόνοιο**. Some read *κενταυροφόνοιο*. See on 7. 149.

l. 24. Cp. Apoll. Rhod. 4. 872

ἀμβροσίῃ χρίεσκε τέρεν δέμας, ὄφρα πέλοιτο
ἀθάνατος καί οἱ στυγερὸν χροῒ γῆρας ἀλάλκοι·

and 15. 108.

l. 25. **νέποδες**. This word is used by Homer, Od. 4. 404, where seals are called *νέποδες καλῆς Ἁλοσύδνης*: upon which passage Eustathius comments, *νέπους κατά τινα γλῶσσαν, ὁ ἀπόγονος*. It was used in

this sense by the Alexandrines, as though connected with the Latin 'nepos.'

l. 26. ἄμφω, i.e. Alexander and Ptolemy. By Ἡρακλείδας is meant Caranus, the most ancient king of Macedonia, who was said to be a son of Hercules.

l. 28. τῷ, 'wherefore.' Cp. Hor. Od. 4. 8, 30.

l. 30. τῷ μέν. Hercules makes his two descendants act as his squires or valets.

l. 32. λευκοσφύρου. The epithet is καλλίσφυρον in Hom. Od. 11. 602; cp. 28. 13.

l. 34. See on 15. 107, and above on l. 13.

l. 37. Similarly Aesculapius, in an epigram of Crinagoras, is said to have gifted Praxagoras with the healing art:

αὐτός σοι Φοίβοιο πάϊς λαθικηδέα τέχνης
ἰδμοσύνην, πανάκῃ χεῖρα λιπηνάμενος,
Πρηξαγόρη, στέρνοις ἐνεμάξατο. Anthol.

l. 41. ἐπιτρέποι. 'So may a man entrust the care of all his house to his children,' i.e. whenever he has a loving wife.

l. 46. ἕνεκεν, 'owing to you.'

l. 49. See the description of Charon and his ferry in Virg. Aen. 6. 298 foll.

l. 50. ἑᾶς = σᾶς. So again, 22. 173: σφετερός for ἐμός occurs 25. 163.

l. 53. Ἀργεία, i.e. Deipyle. κυάνοφρυ, see 3. 18. Diomede is called Calydonian because Tydeus originally came from that city.

l. 64. ὀλόλυξεν, 'shouted for joy.'

l. 66. ὄλβιε. Observe the attraction of the predicate into the vocative. Similarly Eurip. Tro. 1221

σὺ δ' ὦ ποτ' οὖσα καλλίνικε μυρίων
μῆτερ τροπαίων·

again, Propert. 2. 15, 2

'Lectule deliciis facte beate meis;'

and Virg. Aen. 2. 282.

l. 67. κυανάμπυκα: so also Pindar, Frag. 5 κυανάμπυκα Θήβαν.

l. 68. The neighbouring promontory Triopium shared in the honour of the island of Cos, the birthplace of Ptolemy, just as the neighbouring island of Rhenaea shared the honour of Delos, the birthplace of Apollo.

l. 70. Thucydides, 3. 104, relates how Polycrates joined this island to Delos with a chain, in honour of Apollo.

l. 73. μέλλοντι. Cp. Hor. Od. 1. 12, 50.

l. 75. γεινόμενον ταπρῶτα, 'from the moment of his birth.' So Callim. Hymn. Di. 23

ἦσί με Μοῖραι
γεινομένην τὸ πρῶτον ἐπεκλήρωσαν ἀρήγειν.

Cp. Hor. Od. 4. 3, 1 foll.

l. 79. See on 16. 31.

l. 80. Egypt, watered and fertilized by the inundations of the Nile, excels the other numerous countries which are fertilized by rain.

ll. 80–84. $300 + 3000 + 30000 + 3 + 3 + 3^3 = 33333$. The number is made up from the mystic number 3; but is not far from the truth according to Diodorus Siculus, who says that in the reign of Ptolemy Soter the towns of Egypt numbered 30000. Cp. Plat. Rep. 587 D, where, in a fanciful comparison of the happiness of the kingly-minded man with that of the despot, the ratio is calculated as ἐννεακαιεικοσικαιεπτακοσιοπλασιάκις, (729 : 1)—729 being the 6th power of 3.

l. 86. ἀποτέμνεται, 'cuts off for himself,' 'claims.'

l. 92. ἀνάσσονται, followed by the dative, as Hom. Od. 4. 177

ἀνάσσονται δ' ἐμοὶ αὐτῷ.

l. 98. πολυκήτεα. Cp. Seneca, Quaest. Nat. 4. 2, 11 'Nilus belluas marinis magnitudine vel noxa pares educat.'

l. 105. τὰ δέ, 'some' besides the πατρώϊα of the preceding line.

l. 107. Cp. Hor. Sat. 1. 1, 33 foll.

l. 109. αἰὲν ἀπαρχομένοιο, 'because he is constantly offering to them first-fruits.'

l. 112. We learn from Athenaeus that the Dionysiac festivals were celebrated in this reign at Alexandria with great magnificence.

l. 115. See on 16. 29.

l. 118. τοῦτο. This fame, this

ὀπιθόμβροτον αὔχημα δόξας
οἶον ἀποιχομένων ἀνδρῶν δίαιταν μανύει
καὶ λογίοις καὶ ἀοιδοῖς, Pind Pyth. 1. 92.

But their riches and the spoils of Troy have perished.

l. 120. Cp. Catull. 3. 11

'Qui nunc it per iter tenebricosum
Illuc, unde negant redire quemquam;'

and Shakespeare, Hamlet, Act 3, Sc. 1

'The undiscovered country, from whose bourne
No traveller returns.'

l. 121. 'He is the only one who either in past or present time has dedicated altars to his mother as well as his father.'

ὧν, κ.τ.λ., literally, 'those of whose yet warm footsteps the ground being trodden upon receives the impression.'

l. 125. ἵδρυσεν, 'set up statues of them.' Cp. Hor. Od. 4. 1, 20. The statues of Minerva at the Parthenon, and Jupiter Olympius, the work of Phidias, were similarly ivory overlaid with gold.

l. 131. A cunning piece of flattery. Juno was sister as well as wife of Jove: so was Arsinoe of Ptolemy.

l. 137. ἐκ Διός. So the poet ends with Jupiter, as he began.

IDYLL XVIII.

An Epithalamium, or marriage-song for the nuptials of Menelaus and Helen. In this Idyll, Theocritus has been accused of having borrowed ideas and words in several places from Stesichorus and Sappho.

Compare the Epithalamia of Catullus, 61 and 62.

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l. 1. The reading of this line must be left as it stands here, until at all events some better alteration than ἐν ποκα τᾷ Σπάρτᾳ, suggested by Briggs and received by Paley, may be deemed universally satisfactory. It is highly improbable that so simple a word as τᾷ should ever have been altered to ἀρά: so that if ἀρά cannot be considered right, we must imagine that in the words ποκ' ἀρά some epithet of Σπάρτᾳ has been concealed, such as λιπαρᾷ.

ἀρά, supposing it to be right, is used in the same way as in 22. 27, as if to introduce some story, or episode: as we say, 'Well then, so,' &c. So this may have been an episode intended to be introduced into a longer poem. We are told moreover by Schneidewin, that the Epithalamium of Stesichorus was episodical, and that Theocritus has copied not only his matter but his manner, and begun with ἀρά.

ξανθότριχι. ξανθός in Homer is always an epithet of Menelaus.

l. 2. ὑάκινθον. See on 10. 28.

l. 3. νεογράπτω, 'recently decorated.'

l. 4. μέγα χρῆμα Λακαινᾶν. So

μέγα χρῆμα τῆς ἐμπίδος, Aristoph. Lys. 1030.
ὑὸς χρῆμα γίνεται μέγα, Herod. 1. 36.

Translate here, 'fine strapping Spartan girls:' their athletic propensities are referred to in v. 23.

l. 5. κατεκλάξατο. Cp. ἀποκλάξας 15. 77, and observe the difference of voice; ἀποκλάξας referring to the shutting the bride away from the others, and κατεκλάξατο to shutting her in with himself.

l. 9. πρώϊζα, 'before the usual time.' So Hom. Od. 15. 393

οὐδέ τί σε χρὴ
πρὶν ὥρῃ καταλέχθαι.

l. 9. **γαμβρέ**, literally, 'son-in-law,' used for bridegroom here and 15. 129.

l. 12. **αὐτόν**, 'by yourself,' i.e. you ought not so early to have separated Helen from us her playmates.

l. 14. **ἐπεί, κ.τ.λ.** You need not have been in such a hurry to take her from us, since she is yours now for years to come.

ἔνας, 'the day after to-morrow.'

l. 15. **νυός**, literally, 'daughter-in-law,' used for bride 15. 77. On the rhythm of the line see Preliminary Remarks, p. xviii.

l. 16. Here are traces of Sappho,

ὄλβιε γάμβρε σοὶ μὲν δὴ γάμος ὡς ἄραο
ἐκτετέλεστ' ἔχεις δὲ πάρθενον ἂν ἄραο,
Bergk. Anth. L. p. 373.

ἐπέπταρεν. Cp. Catull. 45. 17

'Hoc ut dixit, amor sinistram ut ante,
Dextram sternuit, approbationem;'

and Propert. 2. 3, 24

'Aureus argutum sternuit omen Amor;'

Hom. Od. 17. 545

Οὐχ ὁράᾳς ὅ μοι υἱὸς ἐπέπταρε πᾶσιν ἔπεσσι.

It appears that a sneeze was a lucky omen, if (we gather from the quotation from Catullus) it was on the right hand. Sneezers were even in ancient times saluted with the words *ζεῦ σῶσον*—and this custom holds to this day in almost every country.

l. 17. **ὡς ἀνύσαιο**, 'that you might gain your object.' Cp. 5. 144.

l. 20. The letter cut off in **τέκοιτ'** is ε.

l. 24. Of the Spartan maidens' athletic habits Aristophanes says

ἇτε πῶλοι δ' αἱ κόραι
πὰρ τὸν Εὐρώταν
ἀμπάλλοντι πυκνὰ ποδοῖν ἀγκονιῶαι· Lys. 1308;

and in Plat. Lyc. 14 *Λυκοῦργος τὰ μὲν σώματα τῶν παρθένων δρόμοις καὶ πάλαις καὶ βολαῖς δίσκων διεπόνησεν.*

l. 25. For **οὐδ' ἄν** Ahrens would read **οὐ Δᾶν**, but that is scarcely appropriate in the mouths of Spartans, being a Sicilian affirmation. Meineke's alteration to *τᾶων οὔ τις* is much more probable.

ll. 26, 27. In these two lines there is considerable doubt about the text: and the alterations by conjecture are innumerable. Let us first consider the general structure of the six lines 26–31. There are two separate comparisons of Helen; one in the first tristich, of the bright cheerfulness of her beaming beauty, where the repetition of the verb **διαφαίνω** shews the point of comparison: the other of the graceful

elegance of her stature and carriage, pointed by the repetition of κόσμος. Moreover, there are in each comparison two objects to which Helen is compared: in the latter tristich these are κυπάρισσος and ἵππος: what are they in the former? The ordinary and unintelligible reading is

ἀὼς ἀντέλλοισα καλὸν διέφαινε πρόσωπον
πότνια νὺξ ἅτε, κ.τ.λ.

and out of the many alterations we get the best sense from that of Meineke, adopted by Paley, which is the reading of our text. Not that we can consider it faultless: the repetition of ἅτε without a second verb, and the unusual epithet πότνια for ἀώς, both are weaknesses. The two objects of comparison are ἀώς and ἔαρ, and thus this tristich corresponds to the following.

[It is noticeable that we have 12 lines here which separate themselves naturally into 2 pairs of tristichs, apparently to be sung alternately in semichorus: the first pair referring to Helen's personal beauty, and the second to her accomplishments.]

l. 29. Cp. Virg. E. 7. 65; 5. 32.

l. 30. κυπάρισσος. See 11. 45; 22. 41. They are called by Martial 'aeriae cupressi.'

l. 32. πανίσδεται ἐς ταλάρως. This refers to the preparation of the wool before commencing the weaving. Cp. Claud. Eutr. 2. 382

'Non alius lanam purgatis sordibus aeque
Praebuerit calathis; similis nec pinguia quisquam
Vellera per tenues ferri perducere rimas.'

l. 33. Cp. Plat. Phaedr. 268 ἴδε καὶ σύ, εἰ ἄρα καί σοι φαίνεται διεστηκὸς αὐτῶν τὸ ἤτριον (the warp) opposed to κρόκη the woof.

l. 34. κελεόντων, the upright beams forming the framework of the loom. See Dict. Ant. art. *Tela*. The work was cut away from these when finished. Cp. 15. 35.

l. 37. This refers to the supposed emanation of love from the eyes. Of the absence of this, speaking too of Helen, Aesch. Ag. 418

ὀμμάτων ἐν ἀχηνίαις ἔρρει πᾶσ' Ἀφροδίτη.

l. 38. Here the whole chorus of maidens sing together again; and from here to the end we have some lines which may rank among the choicest of the bucolic style.

οἰκέτις, 'a housewife;' you have lost your maiden independence.

l. 39. δρόμον. Our racing-ground by the banks of Eurotas.

l. 43. λωτῶ: a different Lotus from that mentioned in 24. 45, as is shewn by the epithet χαμαὶ αὐξομένοιο. See Virg. G. 2. 84. This lotus is mentioned Hom. Od. 4. 602, where Menelaus is said to rule a country rich in lotus: it is probably the plant called *Melilotus officinalis*, a

herbaceous plant with pale yellow flower; which when dry has a very sweet fragrance. It is said that Gruyère cheese owes its flavour partly to this flower, which is common in those mountain pastures.

l. 44. σκιερὸν πλατάνιστον. Cp. Virg. G. 4. 146, Hor. Od. 2. 11, 13, and Hom. Il. 2. 307. All these testify to the luxury of the shade of the plane-tree, under which all out-door lounging in summer necessarily took place. Socrates and Phaedrus converse beneath its shade, Plat. Phaedr. 229 A.

l. 46. They would anoint the tree, held sacred to Helen.

l. 47. 'Incisae servant a te mea nomina fagi,
Et legor Oenone falce notata tua,'
Ov. Her. 5. 21.
'Scribitur et vestris Cynthia corticibus,'
Prop. 1. 18, 22.

l. 49. Here again are traces of Sappho,
χαῖρε νύμφα, χαῖρε, τίμιε γάμβρε, πολλά,
Bergk. Ant. L. p. 272.

l. 55. Cp. 24. 7.

l. 56. The custom was to have a second chorus or serenade early in the morning: so these twelve Spartan maidens promise to return at daybreak.

l. 58. Cp. Catull. 61 and 62, passim.

IDYLL XIX.

This elegant epigrammatic morsel is by general agreement ascribed to Bion rather than to Theocritus. There are several imitations, the best known of which is among the poems ascribed to Anacreon, and has more merit than this. See Appendix, p. 213.

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l. 4. ἐπάταξε, 'stamped upon.'

l. 6. ἅλικα. A change to the direct narration. He holds up his swollen fingers, crying, 'See! what ugly wounds!'

l. 8. ὅς is a correction of Valckenaer's for χώ. Meineke alters ἔης into ἔφυς.

IDYLL XXI.

A dialogue between two fishermen, who wake before daylight in their wretched hovel. One tells a dream that he has just had about catching a golden fish and making a vow that he would give up his occupation. The other advises him to continue, because dreams will not feed him.

This Idyll has been condemned as spurious with scarcely adequate reason. The detailed description, from l. 8 to l. 15, of all the instruments of their craft has been considered unlike Theocritus. It is the only one of his Idylls in which fishermen are the principal characters. Two mimes of Sophron on the same subject are mentioned by ancient writers.

The text of this Idyll is the most corrupt of any; and has consequently invited an overwhelming number of conjectures more or less hazardous.

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l. 1. This line expresses our own proverb, 'necessity is the mother of invention.' Poverty, in Aristoph. Plut. 533, says

τὸν χειροτέχνην ὥσπερ δέσποιν' ἐπαναγκάζουσα κάθημαι
διὰ τὴν χρείαν καὶ τὴν πενίαν ζητεῖν ὁπόθεν βίον ἕξει·

and Plaut. Stich. 1. 3, 24

'Paupertas . . . . omnes artes perdocet, ubi quem adtigit.

l. 4. With **ἐπιψαύσησι** understand *ὕπνου*. There are several conjectural emendations, e. g. *ἐπηρύσησι* which Hermann offers.

νυκτός, 'by night.'

l. 7. In an epitaph in the Anthol. Pal. 7. 295 a fisherman is said to have died

ἐν καλύβῃ σχοινίτιδι λύχνος ὁποῖα.

l. 8. **τοίχῳ φυλλίνῳ**. The side of the hut which was made of rushes and boughs of trees interwoven.

l. 9. **καλαθίσκοι**. The *creels* for carrying their fish in.

l. 10. **δέλητα**. This is the best of the very numerous conjectures: it is the plural of *δέλης*, a contracted form of *δέλεαρ*, 'a bait.' The general readings are *τε λῆγα*, *τε λῆδα*, and the like.

φυκιόεντα, probably 'consisting of sea-weed,' for it was supposed that fish fed upon this. Oppian (de Pisc. 3. 414 foll.) describes the manner of catching *σάλπαι* by baiting a place previously with stones

covered with sea-weed, and when the fish had gathered round this in numbers,

τῆμος ἐπεντύνει κύρτου δόλον.

l. 11. **κύρτοι.** These were traps of wickerwork, resembling what are now called 'lobster-pots,' or 'weels,' in which the fish were caught as they flocked to suck at the sea-weed with which the stones placed inside them to sink them were covered.

λαβύρινθοι were of a similar nature.

l. 12. **κώπα.** The reading of Ziegler and Meineke for **κῶας.**

γέρων, see on 7. 17.

l. 13. **φορμὸς βραχύς**, i.e. **εἵματα, πῖλοι.**

l. 14. Cp. Plaut. Rud. 2. 1, 5

'Hisce hami atque hae harundines sunt nobis quaestu et cultu.'

πόρος, the usual reading is **πόνος.** See Ov. Met. 3. 586

'Linoque solebat et hamis
Decipere, et calamo salientes ducere pisces:
Ars illi sua census erat.'

l. 15. This line has been well altered to the present text from **οὐδεὶς** *οὐ χύτραν, κ.τ.λ.* 'Their threshold had neither door nor dog' for protection.

l. 16. The old reading here was

πάντ' ἐδόκει τῆνας ἄγρας, πενία σφιν ἑταίρα.

The emendation of the former half of the line is due to Reiske, that of the latter to Ahrens, who quotes in support of it from Anthol. Pal. 9. 654

κερδαλέους δίζεσθε δόμους ληΐστορες ἄλλους,
τοῖσδε γὰρ ἐστὶ φύλαξ ἔμπεδος ἡ πενίη.

l. 18. **θλιβομένα**, 'confined' in a bay between two headlands.

l. 20. **δέ**, in apodosis, 'when,' or 'then.' Cp. Herod. 5. 40 *ἐπεί, κ.τ.λ.*, *σὺ δὲ ταῦτα ποίεε.*

l. 22. Cp.

ὦ Ζεῦ βασιλεῦ τὸ χρῆμα τῶν νυκτῶν ὅσον, Aristoph. Nub. 2.

l. 25. **μὴ λαθόμαν.** 'Surely I did not deceive myself?' i.e. it is not morning yet, I suppose?

l. 26. **καιρός** not *χρόνος.* He means, 'the prescribed season' cannot alter its normal course.

l. 32. Here is another line of very doubtful reading: others are

οὐ γὰρ νυστάξῃ,
εὖ γὰρ ἂν εἰκάξαις,
οὐκ ἄρ' εἰκάξῃ, κ.τ.λ.

between which there is little to choose. The text is Scaliger's emendation. The meaning is plain, 'a shrewd and sensible conjecture is

the nearest approach to the interpretation of a dream.' Cicero says that there is a Greek saying with this purport, 'bene qui coniiciet, hunc vatem perhibebo optimum' De Div. 2. 5. The saying is found in Eur. Frag. 944, cp. also Eur. Hel. 757, Aesch. P. 226.

l. 36. ἀλλ' ὄνος. This is the nearest reading to the ἄλλονος of the MSS. It is to be interpreted as follows—the fisherman is complaining of wakefulness, and he compares his condition to two things as emblems of wakefulness; to a donkey in a thistle-bed, and to the light in the Town Hall, whose perpetual flame was sacred. But it is difficult to believe that ἀλλ' ὄνος ἐν ῥ. can be right.

l. 37. ἀγρυπνίαν. This word then becomes intelligible, which the usual αἰὲν ἄγραν was not.

l. 38. The MS. form of this line appears hopeless,

ὄψιν τά τις ἔσσεο δὲ λέγει μάνυσον ἑταίρῳ.

Any one is at liberty to make what he can out of it.

l. 40. οὐκ ἦν μάν, 'not that I was sleepy from having overeaten myself.'

l. 41. ἐφειδόμεθ'. A delightful euphemism for having a poor dinner.

l. 44. τῶν τραφερῶν, 'one of the well-fed fish.' I dreamed of a large-sized fish and an exciting contest, just as a sleeping dog dreams of chasing *bears*; for the reading ἄρκτον (from Ahrens) is evidently better than the old ἄρτον or ἄρτω. Cp. Tennyson, Locksley Hall,

'Like a dog, he hunts in dreams;'

and id. Lucretius,

'As the dog
With inward yelp and restless forefoot plies
His function of the woodland;'

which idea comes from Lucr. de R. N. 4. 991

'Venantumque canes in molli saepe quiete
Iactant crura tamen subito,'

where he is proving that waking instincts are reflected in dreams.

Observe the unusual acc. ἴχθυα for ἴχθυν.

l. 48. περὶ κνώδαλον, κ.τ.λ. 'I found I had a job with the great creature.'

l. 49. πῶς κεν ἕλω. A very anomalous construction. We should expect ὅπως ἕλοιμι. Cp. 16. 68, where however the verb preceding the relative is in a primary tense. By reading πῶς μὲν for πῶς κεν, as some do, were it not for the utter feebleness of the μέν, we might take it as a direct deliberative question.

l. 50. Here are described the angler's artifices: first he makes his fish feel the hook so as to induce it to shew fight and tire itself, and lets it take the line out; then, when it is tired, he hauls it in.

l. 52. ἤνυσα δ' ὦν, the emendation of Scaliger for ἤνυσ' ἰδών. 'And so, then, I finished the struggle.'

l. 56. ἰλών. So I have ventured to alter the usual ἐγών.

l. 58. This is the ordinary reading of the line, and makes good sense. The fisherman drags this weighty golden fish to land with a cable. The MS. form is nearly as hopeless as l. 38,

καὶ τὸν μὲν πιστεύσασα καλαγετὸν ἠπήρατον.

l. 59. οὐκέτι. We should expect μηκέτι, but must take what we find, without attempting to explain it. See Paley on Eur. Hel. 836

τί φῄς; θανεῖσθαι πότνιτ' ἀλλάξειν λέχη;

l. 63. The weakness of these last five lines is painfully evident. The pronoun σύ is three times used without the slightest emphasis attaching to it. This weakness strongly confirms the case of those who deny that Theocritus was the author of this Idyll.

IDYLL XXII.

This is a kind of imitation of the old Epic hymns. All Theocritus' Epic poems were probably written in his youth. He here describes two exploits of the Tyndaridae; one of Pollux conquering the giant Amycus in a boxing-match, another of Castor killing Lynceus.

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l. 2. These accomplishments of the Twins are universally celebrated. Cp. Hom. Il. 3. 237

Κάστορά θ' ἱππόδαμον καὶ πὺξ ἀγαθὸν Πολυδεύκεα·

and Hor. Od. 1. 12, 25 foll.

φοβερόν, 'a terrible fellow to provoke to a boxing-match.'

l. 3. See a description of 'caestus' in Virg. Aen. 5. 401 foll., where Eryx appears armed with

'Geminos immani pondere caestus,'

which were made of the conventional seven bulls' hides,

'Ingentia septem
Terga boum plumbo insuto ferroque rigebant.'

l. 5. Leda was daughter of Thestius.

l. 6. ἐπὶ ξυροῦ, 'on a razor's edge,' a common expression for extreme peril.

l. 7. So the Great Twin Brethren are the deliverers at the battle of the Lake Regillus. See Macaulay's Lays of Ancient Rome.

l. 8. Their office of protecting sailors is also constantly mentioned. Cp. Hor. Od. 1. 3, 2; 1. 12, 27 foll.; 4. 8, 32; 3. 29, 64; Acts 28. 11.

οὐρανὸν εἰσανιόντα is Meineke's conjecture for οὐρανοῦ ἐξανιόντα, the sense of which was far from clear.

l. 9. βιαζόμεναι, 'in spite of' the storms foretold by the rising and setting of certain stars. See on 7. 53. Cp. Herod. 9. 41 τὰ σφάγια βιάζεσθαι.

l. 10. οἱ δέ, i. e. the gales.

l. 12. ἐς κοίλαν, into the interior of the hull of the ship, crushing in the bulwarks.

l. 13. ἄρμενα. See 13. 68.

l. 16. ἀρρήκτοισι. In imitation of Homer's ἄρρηκτος νεφέλη, 'impenetrable.'

l. 18. Observe the usual omission of the preposition σύν with the pronoun αὐτός.

l. 19. ἀπολήγοντ'. Remark the ο lengthened before the liquid. So in the same word, Hom. Od. 19. 166

οὐκ ἔτ' ἀπολήξεις τὸν ἐμὸν γόνον ἐξερέουσα;

Cp. Hor. Od. 1. 12, 30

'Concidunt venti fugiuntque nubes.'

l. 21. ὄνων ἀνὰ μέσσον, 'between the Aselli.' These were two stars in the constellation Cancer, between which is the small cluster Praesepe, called here ἀμαυρὴ φατνή, 'the faint crib,' because only seen in very clear weather. Aratus thus describes it,

σκέπτεο καὶ φατνήν· ἡ μέν τ' ὀλίγῃ εἰκυῖα
ἀχλυΐ, βορρείῃ ἐπὶ Καρκίνῳ ἡγηλάζει·
ἀμφὶ δέ μιν δύο λεπτὰ φαεινόμενοι φορέονται
ἀστέρες . . . .
καὶ τοὶ μὲν καλέονται Ὄνοι, μέσση δέ τε φάτνη,
Diosem. 861 foll.

l. 27. ἦ μὰν ἀρά. See on 18. 1. Introduction of an Episode. This story is related in the commencement of Apollonius Rhodius, Argonaut. 2, who however places the scene on the shore of the Propontis, before the ship came to the Symplegades. Cp. 13. 22, where there seems to be possibly some confusion about the geography.

l. 29. Βέβρυκας. The second syllable is long in Apoll. Rhod. except in a single instance.

l. 33. Cp. 13. 33: πυρεῖα, according to the Schol. on Apoll. Rhod. Arg. 1. 1184, were pieces of wood. Cp. Hom. Hym. Merc. 111

Ἑρμῆς τοι πρώτιστα πυρήϊα πῦρ' τ' ἀνέδωκε.

Achates in Virg. Aen. 1. 174, uses flint.

l. 34. οἴνωπος, 'ruddy.' The same epithet is applied by Euripides to the human cheek. οἰνωπὸν γένυν, Phaen. 1160, and Bacch. 438.

l. 36. θηεύμενοι. Observe the Epic form. So again in 25. 108.

l. 37. Theocritus here comes out for a few lines in his natural style of description, so favourable an opportunity presenting itself.

l. 42. **φίλα ἔργα.** Homeric usage of digamma. So also **μέγα ἔργον** l. 118. Cp. 25. 37 *σάφα εἰδώς*, and ibid. 40 *μέγα εἶδος*. Also 17. 13 and 18.

l. 43. **ἔαρος λήγοντος.** This agrees with 13. 25, where this Argonautic expedition is said to have been set on foot in the later spring.

l. 45. **τεθλασμένος οὔατα.** The usual appearance of prize-fighters in all ages. Cp. Mart. 7. 32, 5

'fracta aure magister,'

the teacher of boxing. Cp. Plat. Protag. 342 B, *ὦτά τε κατάγνυνται μιμούμενοι αὐτοὺς καὶ ἱμάντας περιειλίττονται*, and Gorg. 515 E, *τῶν τὰ ὦτα κατεαγότων*, in both of which places the words are used to denote people who imitated the Spartan manner of life and assumed in every possible way the character of the athlete.

l. 46 foll. 'His huge chest was arched convexly, aye and his broad back too, with iron flesh, like a colossus of hammered iron.'

l. 48. Cp. 25. 149 of the muscular development of Hercules. Here the rounded appearance of the projecting *biceps* muscle is compared to that of a smooth round waterworn pebble. It is possible that Tennyson had this in mind in the following passage in Idylls of the King (Enid. 76.)

'Arms on which the standing muscle sloped
As slopes a wild brook o'er a little stone,
Running too vehemently to break upon it.'

l. 50. Cp. Hor. Od. 3. 29, 36.

l. 53. **ἐκ ποδεώνων**, 'by the paws,' or rather by those ends of the hide where the paws were. So Claudian describes Bacchus in a tiger's skin,

'Quem Parthica velat
Tigris, et auratos in nodum colligit ungues,'
Pros. Rapt. 1. 16.

l. 54. Contrast throughout this Stichomythia the courteousness of Pollux with the surliness of Amycus, and remark the play on the words **χαῖρε**, and **θάρσει**. Pollux addresses the giant, 'good-morrow, friend,' who answers, 'How is it good-morrow with me,' &c. Cp. Eur. Hec. 426

ΠΟΛ. *χαῖρ' ὦ τεκοῦσα χαῖρε Κασσάνδρα τέ μοι.*
'ΕΚ. *χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.*

l. 55. Observe **μήποτ'**, not *οὔποτ'*. '*Any men whom* I have never seen before.' Lat. 'quos nunquam viderim.'

l. 56. **θάρσει**, 'reassure yourself.'

μὴ φάθι λεύσσειν is the same as *οὐ λεύσσεις*.

l. 57. **θαρσέω**, 'Oh! I've assurance enough, thank you!'

l. 59. **τῆς σῆς γε.** 'At any rate I'm not trespassing on your land,' as you are on mine.

l. 60. **ἔλθοις.** 'Well, I hope you will come.'

l. 61. The conjunction of imperative mood with indicative, and negative sentence with affirmative, makes this an awkward line to translate, 'Let's hear no more of your entertaining me, for I have no entertainment ready for you.'

For **ἐν ἑτοίμῳ** see below, l. 212.

l. 62. **δαιμόνι'**, pleasantly insinuating, with a shrug of the shoulders, 'But, my good Sir.'

l. 63. **γνώσεαι**, 'a threat,' see 26. 19.

τέρσει. I incline to the opinion of Buttmann and Meineke, that this is a future, as if from *τέρρω*. The sentence requires a future.

l. 65. So Apoll. Rhod. Arg. 2. 12 foll.

οὔ τινα θέσμιόν ἐστιν ἀφορμηθέντα νέεσθαι
ἀνδρῶν ὀθνείων ὅς κεν Βέβρυξι πελάσσῃ
πρὶν χείρεσσιν ἐμῇσιν ἑὰς ἀνὰ χεῖρας ἀεῖραι.

l. 66. **ὄμματα δ' ὀρθά.** These words are a puzzle, and have given rise to numberless conjectural emendations. Pollux asks if they are to fight the fair boxing-match, or to allow also all the tricks of the pancratium: these, as we see in 24. 112, were indulged in when the combatants were down: so **ποσσὶ θένων σκέλος** refers, apparently, to the tripping up which preceded the bear-fighting on the ground. There appears to be some word or words still undiscovered in **ὄμματα δ' ὀρθά**: possibly some reference to *gougeing*, such as *ὄμμα τ' ὀρύττων*, or *ὄμμα τ' ἀμαυρῶν* or the like.

l. 67. **σφετέρης.** Here put for *σῆς*. It is used also for the first person in 25. 163, and for the third in l. 209.

l. 69. **ἀμός.** This word is explained as equivalent to *τις* by Schol. on Hom. Od. 1. 10, where the word *ἀμόθεν* is equivalent to *ποθέν*.

l. 72. The amusement of cock-fighting is distantly alluded to by Pindar, Ol. 12. 20, where he says that the renown of Philanor would have been wasted, *ἐνδομάχας ἅτ' ἀλέκτωρ*, had he not been obliged to quit his country. It was a political institution at Athens, and was supposed to be an instructive example of bravery. Garlick was given the cocks to excite them; hence Aristoph. Eq. 494 *ἐσκοροδισμένος μάχῃ*. They were also often armed with an artificial spur. Quail-fighting was even more engrossing: Athenaeus calls it *ὀρτυγομανία*. The quails were placed within a ring, and the bird which drove the other out of the ring was the victor. See Bekker's Charicles, Sc. 5.

l. 74. **μαχεσσαίμεσθ'**, without *ἄν*, as frequently in Theocritus.

l. 75. Cp. 9. 27. The use of the shell for a trumpet was subsequent to the Heroic Age. See Eur. Iph. T. 292

κόχλους τε φυσῶν συλλέγων τ' ἐγχωρίους.

The word κοῖλον should be taken with μυκάσατο, 'uttered a hollow roar.'

l. 77. ἀεὶ join to κομόωντες, as in 17. 107.

l. 79. The ship Argo was built at Pagasae in Magnesia.

l. 80. οἱ δ', i. e. their companions. Hence the necessary emendations by Meineke of ἐκάρτυναν and πνέοντας. See Apoll. Rhod. Ar. 2. 62 foll. where the friends on either side arm the combatants,

μάλα πολλὰ παρηγορέοντες ἐς ἀλκήν.

l. 83. Now follows a spirited description of the fight; for others similar to which see, in Greek, Hom. Il. 23. 651, Apoll. Rhod. Ar. 2. 51 foll. and their Latin imitators, Virg. Aen. 5. 426 foll. and Valerius Flacc. Argon. 4. 251 foll.

l. 90. σὺν δὲ μάχην ἐτίναξε, 'and forced the fighting.'

πόλυς ἐπέκειτο, κ.τ.λ. 'pressed upon him heavily, with his head bent towards the ground.' Cp. Herod. 7. 158 πολλὸς ἐπέκειτο λέγων τοιάδε, ibid. 9. 91 πολλὸς ἦν λισσόμενος.

l. 94. Τιτύῳ. He was like Tityus in size, whose body, according to Homer (Od. 11. 576)

ἐπ' ἐννέα κεῖτο πέλεθρα.

See Virg. Aen. 6. 596, where Homer's description is imitated.

l. 95. See Virg. Aen. 5. 460

'Densis ictibus heros
Creber utraque manu pulsat versatque Dareta.'

l. 98. μεθύων, 'staggering.' So Hom. Od. 18. 240

νευστάζων κεφάλῃ μεθύοντι ἐοικώς·

and Virg. Aen. 5. 468

'Genua aegra trahentem
Iactantemque utroque caput, crassumque cruorem
Ore eiectantem;'

ib. also 25. 260.

l. 102. χερσὶ προδεικνύς, 'sparring at him.'

l. 109. ἔξω join with αὐχένος. The giant could not guide his blows, which either fell harmlessly on the chest of Pollux or passed by the side of his neck.

l. 112. Here is introduced an absurd exaggeration, in order to convey an idea of the miraculous superiority of the Jove-born hero.

l. 113. ὀλίγος. See 1. 47.

l. 115. ἀδηφάγον, a common attribute of boxers. Cp. 4. 34.

l. 116. A not uncommon hiatus with a trochaic caesura in the third foot, at a pause in the sense. Cp. 13. 24, 24. 71.

l. 118. Now comes the great crisis of the fight; Amycus, thinking to end it with one great effort, seizes with his left the left wrist of Pollux, bringing forward his own left shoulder at the same time, with the object of preventing Pollux from guarding the blow he was preparing to give him with his uplifted right, by the same action guarding his own face from his adversary's right fist: but Pollux, ducking his head, comes out underneath Amycus' left arm, and with the whole force of his shoulder dashes his right fist into Amycus' left temple, which is of course unguarded, and gives him the *coup de grâce*.

l. 120. **δοχμὸς ἀπὸ προβολῆς.** 'Turning sideways from his original position,' i.e. bringing his left leg round and his left shoulder forward.

ἑτέρᾳ, 'with the other hand,' i.e. his right.

l. 121. **ἤνεγκεν**, 'brought into play.'

l. 124. **ὤμῳ.** This appears to mean '*with* his (Pollux') shoulder' rather than '*on* his (Amycus') shoulder,' and to describe the weight and force of the blow.

l. 126. So in Virg. Aen. 5. 436

'Erratque aures et tempora circum
Crebra manus, duro crepitant sub vulnere malae.'

l. 129. **ἀλλοφρονέων**, 'senseless.' Deaf to the call of time.

l. 135. There is something quite comical about this affectation of the Epic diction: as though the poet said, 'There! so much for you, Pollux: now I come to Castor,' and so flung him all his epithets at once.

l. 137. Lynceus and Idas, sons of Aphareus king of Messene, were betrothed to Hilaeira and Phoebe, daughters of Leucippus; but the Twin Brethren carried off the girls, and hence arose the quarrel which is here described, not much to the credit of Castor. The story is somewhat differently told by Pindar, Nem. 10. 112 foll., viz. that Pollux fought with Lynceus and Idas to avenge his brother Castor, who had been mortally wounded by the latter. The pillar is thrown at Pollux without effect; he kills Lynceus, and Jupiter blasts the bodies of the two unsuccessful brothers with lightning. Ovid also (Fast. 5. 699.) gives an account beginning thus,

'Abstulerant raptas Phoeben Phoebesque sororem
Tyndaridae fratres, hic eques, ille pugil·
Bella parant repetuntque suas et frater et Idas,
Leucippo fieri pactus uterque gener.'

l. 149. **ἐπ' ἀλλοτρίοις λεχέεσσιν**, 'for the purpose of robbing others of their affianced brides.'

l. 150. This is to be interpreted as follows: The Dioscuri had gained booty in an expedition which they made in Arcadia conjointly with

Lynceus and Idas: in a quarrel which ensued about the division of this spoil, the Dioscuri gave up theirs to Leucippus, who in return offered them his daughters. They are therefore here accused by Lynceus of perverting by this offer the mind of Leucippus.

l. 156. He enumerates all the provinces of the Peloponnesus.

l. 158. **Σισυφὶς ἀκτά.** The isthmus of Corinth, so called from its founder Sisyphus.

l. 167. **ἴσκον.** This word, properly meaning 'to make like,' has in the Alexandrian poets the sense of 'to speak,' derived, according to Buttmann, from a misinterpretation of its use in Homer. See Prelim. Rem. V. p. xvii.

l. 168. Cp. Hor. Od. 1. 26, 2, and Tibull. 1. 4, 21

'Veneris periuria venti
Irrita per terras et freta summa ferunt.'

l. 170. **ἀνεψιώ.** Because Tyndareus and Aphareus were half brothers, sons of Gorgophone, daughter of Perseus.

l. 172. **λοῦσαι,** 'to bathe' your swords in blood. Cp. Anth. Pal. 6. 2

ὅπλα τάδε πολέμοιο πεπαυμένα δακρυόεντος
Περσῶν ἱππομάχων αἵματι λουσάμενα·

and Virg. G. 3. 221, Aen. 10. 727, and Cul. 60

'Assyrio bis vellera lauta colore.'

l. 173. **ἑός** here and 24. 36 for *σός*, as *σφέτερος* in l. 67.

l. 174. **ἐρωήσουσιν,** 'shall keep aloof,' 'leave us alone.' **χεῖρας** is governed by **ἀποσχομένω.** See Aesch. Supp. (Paley) 736

οὐ μὴ τριαίνας τάσδε καὶ θεῶν σέβη
δείσαντες ἡμῶν χεῖρ' ἀπόσχωνται πατέρ;

ἐρωέω with the accusative in Theocritus has the sense of 'to leave' or 'desert.' See 13. 74, and 24. 100.

l. 180. 'It seems possible to settle a serious quarrel with trifling harm.'

l. 181. **μεταμώνια.** Another Homeric phrase. See Il. 3. 363.

l. 190. For the lengthening of the final syllable of *ἐνί*, see Hom. Il. 10. 254 *ὅπλοισι ἐνὶ δεινοῖσιν ἐδύτην.*

A similar description of single combat is to be found in Eurip. Phoen. 1380 foll.

l. 194. **ἀκριβὴς ὄμμασι.** Cp. Ap. Rhod. 1. 153

Λυγκεὺς δὲ καὶ ὀξυτάτοις ἐκέκαστο
ὄμμασιν, εἰ ἐτεόν γε πέλει κλέος ἀνέρα κεῖνον
ῥηϊδίως καὶ νέρθεν ὑπὸ χθονὸς αὐγάζεσθαι·

and Pind. Nem. 10. 116

κείνου γὰρ ἐπιχθονίων
πάντων γένετ' ὀξύτατον ὄμμα·

also Hor. Epp. 1. 1, 28.

Valerius Max. 1. 8. 14 says that his sight was so wonderful that he could have seen from Lilybaeum a fleet coming out of the harbour of Carthage! But that was before the earth was spherical.

l. 195. ὅσσον, 'just.' Cp. 1. 45; 25. 73.

l. 196. Lynceus aimed a cut at Castor's left knee, but Castor drew back his leg and maimed Lynceus' right hand as he brought down his sword for the cut.

l. 200. ἐμφύλιον. Cp. Soph. Ant. νεῖκος ἀνδρῶν ξύναιμον for νεῖκος ἀνδρῶν ξυναίμων.

l. 206. Laocöosa, the mother of Lynceus and Idas. By other writers they are called sons of Arene, or Polydora.

l. 209. See on l. 67.

l. 212. ἐν ἐλαφρῷ. Cp. l. 61. Herodotus always uses the phrase ἐν ἐλαφρῷ ἐποιεύμην (1. 118), ἐν ἐλαφρῷ ποιησάμενος (3. 154), and Tacitus, Hist. 2. 21 'dum atrociora metuebantur, in levi habitum.'

l. 214. For a similar conjunction of dual and plural see 24. 17.

l. 218. Χῖος ἀοιδός. Cp. 7. 47.

l. 220. πύργον αὐτᾶς. A very common metaphor. Perhaps Theocritus refers to Hom. Il. 1. 283, where we read that Achilles

μέγα πᾶσιν
ἕρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο.

Cp. Theognis, 223

ἀκρόπολις καὶ πύργος ἐὼν κενεόφρονι δήμῳ
. . . . ἐσθλὸς ἀνήρ.

l. 222. ὑπάρχει, 'supplies.'

IDYLL XXIV.

This Idyll contains an account of the exploit of the infant Hercules strangling the two snakes which were sent by Juno to kill him, the consultation of Tiresias by Alcmena, and his prophecy of Hercules' future adventures and glory. After this there is an account of the education of the youthful hero, the latter part of which seems, from the abruptness of the ending, to have been lost.

Compare with the commencement the latter part of Pind. Nem. 1.

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l. 1. Μιδεᾶτις. So also 13. 20.

l. 2. Pindar's account is different in this particular.

l. 4. **Πτερελάου.** See Plaut. Amph. 1. 1, 251

'Ipsusque Amphitruo regem Pterelam suapte optruncavit manu.' He defended himself against Amphitryo with success until his daughter Alcmena, to aid her lover, cut off her father's golden lock of hair which ruled his destiny, and so put him into her lover's power.

l. 6. **ἁπτομένα.** Cp. 17. 65.

l. 7. A lovely cradle-song: three of the most touching lines in all Greek poetry. **ἐγέρσιμον.** Cp. 18. 55, the opposite to the *ἀτέρμονα νήγρετον ὕπνον* of Moschus Id. 3. 103.

l. 8. **ἐμὰ ψυχά,** 'my darlings.'

l. 11. **μεσονύκτιον** should be taken as an adverb. Cp. 13. 69. It is scarcely necessary to quote the well-known lines

μεσονυκτίοις ποθ' ὥραις
στρέφεται ὅτ' Ἄρκτος ἤδη
κατὰ χεῖρα τὴν Βοώτου. Anac. 3. 1.

l. 12. The use of the preposition **κατά** here and in the lines quoted above might induce one to confound Bootes with Orion. Bootes, however, immediately follows the Great Bear, so that that constellation is said to be turning 'according to the direction of the arm of Bootes:' whereas the position of Orion is such that as the Great Bear 'swings to its setting' (it just dips below the horizon in the N. at the latitude of Greece and Sicily) Orion is rising in the E. and 'shewing up his mighty shoulder,' i.e. the star γ Orionis, or else the ruddy Betelgeuse, which are on his left and right shoulders respectively. **'Ωρίωνα κατ' αὐτόν,** then, can scarcely mean 'opposite to Orion' as generally translated. May it not mean 'in search of,' 'in pursuit of,' (like *κατὰ ληΐδα* Hom. Od. 3. 106,) or 'facing,' because its head is always turned in that direction, whence *'Ωρίωνα δοκεύει* Hom. Od. 5. 274?

l. 15. **στάθμα κοῖλα θυράων.** Some cavities are meant either between the doorpost and the threshold, or the doorpost and the wall, where serpents would be likely to hide.

l. 16. **ἀπειλήσασα φαγεῖν.** An awkward expression: sufficiently so to make Paley declare the line to be spurious. Homer uses **ἀπειλέω** with future infin. for 'to promise' in Il. 23. 872. Compare with what follows Plaut. Amph. 5. 1, 55 foll.

l. 18. Cp. Virgil's account of the serpents sent to slay Laocoon, Aen. 2. 210 foll.

l. 22. **ἀνὰ οἶκον.** See on 22. 42.

φαός, so Plaut. Amph. 5. 1, 44

'Aedes totae confulgebant tuae quasi essent aureae.'

l. 23. **ὅπας.** Homeric usage for 'when.'

l. 24. **ἀναίδεας.** Similarly *λαμυρούς*, 25. 234.

l. 26. See Pind. Nem. 1. 65

ὁ δ' ὀρθὸν μὲν ἄντεινεν κάρα
πειρᾶτο δὲ πρῶτον μάχας
δισσαῖσι δοιοὺς αὐχένων
μάρψαις ἀφύκτοις χερσὶν ἑαῖς ὄφιας·
ἀρχομένοις δὲ χρόνος
ψυχὰς ἀπέπνευσεν μελέων ἀφάτων·

and Plaut. l. c.

'Postquam conspexit angueis ille alter puer
Citus e cunis exsilit, facit recta in angueis impetum,
Alterum altera adprehendit eos manu perniciter.'

l. 31. **ὀψίγονον,** 'born after hard labour.' Alcmena herself is represented saying,

'Septem ego per noctes totidem cruciata diebus
Fessa malis, tendensque ad caelum brachia magno
Lucinam Nixosque pares clamore vocabam.'
Ov. Met. 9. 292.

l. 32. **ἐπεὶ μογέοιεν,** 'as often as they felt pain in their spinal vertebrae.' They kept coiling themselves up, and uncoiling again as the pressure at their throats paralysed the muscular action.

l. 36. This was almost a proverbial expression for haste, as in Aesch. P. V. 137 *σύθην ἀπέδιλος*, and

ἁ δ' Ἀφροδίτα
λυσαμένα πλοκαμῖδας ἀνὰ δρυμὼς ἀλάληται
πενθαλέα νήπεκτος ἀσάνδαλος. Bion 1. 20.

ἑοῖς. See on 22. 173.

l. 38. **νυκτὸς ἀωρί.** See 11. 40.

l. 39. **ἀριφράδεες.** See on l. 22.

l. 40. **φίλ' ἀνδρῶν.** Cp. 15. 74, and Eur. Alc. 472 *φίλα γυναικῶν*, and Virg. Aen. 4. 576 'sancte Deorum.'

l. 42. **μετά,** 'to fetch.'

l. 45. **λώτινον,** 'made of the wood of the *λωτός*,' which appears to be the *Celtis australis*, Linn., or 'European nettle-tree,' which is pretty common in the south of Europe. It bears a small sweet edible fruit, and the wood, which is very dark coloured, is well adapted for turning.

l. 46. The darkness returned when the serpents were dead.

l. 47. **ἐκφυσῶντας.** Cp. Virg. Aen. 9. 326, Shakespeare's Macbeth, Act 2, Sc. 2.

l. 50. After this line there appears in some editions the following line,

ἦ ῥα γυνὴ Φοίνισσα μύλαις ἔπι κοῖτον ἔχοισα,

attributing the exclamation of l. 50 not to Amphitryo, but to the

slave who slept in the grinding-room, repeating her master's call. 'Get up! the master calls!' Mention of such a slave is made in Hom. Od. 20. 105

φήμην ἐξ οἴκοιο γυνὴ προέηκεν ἀλετρὶς
πλησίον ἔνθ' ἄρα οἱ μύλαι εἵατο ποιμένι λαῶν·

and in Anth. Pal. 9. 418

ἴσχετε χεῖρα μυλαῖον ἀλετρίδες, εὕδετε μακρά.

l. 50. **αὐτός**, 'the master.' Cp. Aristoph. Nub. 219, where Strepsiades asks 'who is that up there?' and a disciple of Socrates answers *αὐτός*, ''tis the master.' Again, Theophrastus describes the Κόλαξ bidding those who met him stand still **ἕως ἂν Αὐτὸς παρέλθῃ**, 'till the great man has gone by.'

l. 55. **συμπλήγδην**. Either 'clapping their hands together' in astonishment, or 'beating their breasts' in horror. Probably the former.

l. 58. **κεκαρωμένα**, 'stupefied.'

l. 60. **ξηρόν**, 'stark, paralysed with fear.'

l. 63. **τρίτον**. As the night was divided into three watches, so the third watch or **ἀλεκτοροφωνία** was divided into three divisions or cock-crowings. The first is mentioned 18. 56. The second by Juvenal, Sat. 9. 107

'Quod tamen ad galli cantum facit ille secundi:'

the third here indicates the end of twilight.

l. 64. So also Pind. Nem. l. c.

γείτονα δ' ἐκάλεσεν Διὸς ὑψίστου
προφάταν ἔξοχον ὀρθόμαντιν Τειρεσίαν.

l. 68. **αἰδόμενός με κρύπτε**, 'hide it from me out of consideration.' This is Meineke's reading, who confirms the lengthening of **με** before **κρύπτε** by comparing 7. 24; 10. 56; 14. 56 and 64; 25. 81.

καὶ ὡς . . . . διδάσκω. This **καί** is a very awkward introduction to the sentence: we should expect something like *τί δ' ὡς*; i.e. why am I telling you all this, seeing you know all about it? It is perfectly intelligible if we suppose a line to have been lost between 69 and 70, in which the sentence begun by l. 69 was closed and a fresh interrogative one commenced: but a more elegant line probably than that suggested by Hermann,

ἄλλοτε μὲν χρηστὸν τότε δ' αὖ κακόν· ἀλλὰ τί ταῦτα.

l. 70. **Εὐηρηΐάδα**. So Meineke. Cp. 25. 193. The old reading was *μάντι Εὐηρείδα*, which could not scan.

l. 71. See on 22. 116.

l. 72. **περσήϊον**, because her father Electryo was son of Perseus.

l. 74. Cp. 6. 22; 11. 53.

l. 75. The action is that of rolling the wool between one hand and the

knee, as the thread is drawn out with the other. See Anth. Pal. 7. 726

ἡ μικρῇ μικροῦ περὶ γούνατος, ἄρμιον ἱστῷ,
χειρὶ στρογγύλλουσ' ἱμερόεσσα κρόκην.

l. 79. ἀπὸ στέρνων. Cp. 16. 49.

l. 81. τελέσαντι οἰκῆν, 'to accomplish twelve labours before he can dwell,' the principal verb being expressed participially. Lat. 'duodecim demum confectis laboribus,' not before twelve labours had been accomplished.

l. 82. πυρὰ Τραχίνιος. See Soph. Trach. 1191 and foll. The pile was upon Mount Oeta, near Trachis.

l. 85. Here we find the same kind of language used to describe the triumph of the physical force of a hero of divine origin over the natural world, as was employed by the Hebrew prophets to describe the universal peace which was expected to succeed the advent of the Messiah. Cp. Isaiah 11. 6; 65. 35. Similar language is used by other poets in anticipation of the return of the Golden Age, the extinction of all noisome beasts, the removal of the necessity of manual labour, etc. See Hes. Op. D. 109 foll., Virg. E. 4. 18.

l. 88. ἀσπαλάθῳ. See on 4. 57. παλιούρῳ. See Virg. E. 5. 39. This was the 'Christ's thorn' used for hedges.

ἄχερδον. Perhaps some kind of wild pear, all of which are used for hedging.

All kinds of thorny shrubs were supposed to have a special virtue for averting calamity. See Ov. Fast. 2. 28

'Februa poscenti spinea (al. pinea) virga data est;'

and ibid. 6. 129

'Sic fatus spinam (al. virgam) quae tristes pellere posset
A foribus noxas, (haec erat alba) dedit.'

l. 92. Some one of the servants was to take the dust and throw it from the rugged rock over the running stream, which was called Dirce. Cp. Exodus 32. 20, and 2 Kings 23. 12.

l. 94. ὑπερούριον agrees with κόνιν. So Livy 27. 37 'Haruspices dixerunt infantem *extorrem* agro Romano alto mergendum.'

ἄστρεπτος. Cp. Virg. E. 8. 101, Ov. Fast. 6. 164

'Quique sacris adsunt respicere illa vetat.'

l. 95. καθαρῷ θεείῳ, 'purifying sulphur.' Cp. Tib. 1. 5, 11

'Ipseque ter circum lustravi sulfure puro;'

and Hom. Od. 22. 481

οἶσε θέειον γρηῦ, κακῶν ἄκος.

l. 97. ἐστεμμένῳ. So Schäfer, 'tipped with wool.'

l. 100. ἐρωήσας. See on 22. 174.

l. 101. Cp. Hom. Il. 18. 57

τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὣς γουνῷ ἀλωῆς.

l. 104. Here follows the account of Hercules' education, interesting because it gives us an idea of what Theocritus thought was the *curriculum* of the Heroic Age; or, possibly, actually describes what was the *curriculum* of his own time, e.g. γράμματα, which of course is an anachronism applied to the Heroic Age, like that of Brutus and Cassius (Shakespeare, Julius Caesar, Act 2, Sc. 1) hearing the clock strike.

l. 106. ἐπίσκοπον ὀϊστῶν, 'master of the aiming of arrows.' Like κώπης ἄνακτες for 'rowers.'

l. 107. The pupil here beat the teacher; for Eurytus had promised Iole to any man who should beat him at archery, which Hercules did, and because he refused Iole, shot him. According to Hom. Od. 8. 224, Eurytus was killed for presumption in challenging Phoebus to a contest in archery.

l. 109. There are three Eumolpi in mythology:—1. son of Neptune, killed by Erechtheus; 2. a Thracian who established the Eleusinian mysteries; 3. the teacher of Hercules. Others call him son of Musaeus.

l. 110 foll. Here we have a difficult construction. There are three kinds of accomplishment in the athletic school that Hercules is taught:—1. ὅσσα δ' ἀπὸ σκελέων, where I take ὅσσα to agree with σφάλματα, as a cognate accusative with σφάλλοντι; 2. ὅσσα τε πυκταί, where ὅσσα agrees with σοφίσματα: and 3. ἃ τ' εἰς γαῖαν, also agreeing with σοφίσματα. That is to say,—1. The Argive cross-buttock; 2. the fair stand-up boxing match; 3. the rough-and-tumble, or bear-fight. The first was performed in wrestling, by projecting the hip and thigh sideways, and tripping up the adversary, and throwing him over the projected hip. ἀπὸ σκελέων goes with ἑδροστρόφοι, like l. 79 and 16. 49. This feat is also alluded to by Theophrastus Char. 27 (Περὶ ὀψιμαθίας,) καὶ παλαίων δ' ἐν τῷ βαλανείῳ πυκνὰ τὴν ἕδραν στρέφειν ὅπως πεπαιδεῦσθαι δοκῇ, i.e. 'He is the sort of man, when practising the wrestling attitudes in the bath, frequently to go through the motion of giving the cross-buttock, that he may seem to have been educated.'

l. 112. ἱμάντεσσι. See 22. 80 foll.

l. 114. Ἁρπαλύκῳ. In Apollodorus, whose names of Hercules' instructors agree in every other case with those of our text, his teacher of wrestling, etc. is called Autolycus.

l. 119. Cp. Hor. Od. 1. 1, 4.

l. 122. Cp. Hor. Od. 1. 7, 9.

l. 123. χρόνῳ διέλυσαν, 'came to pieces by reason of age,' not on account of any damage received in the races.

l. 124. Cp. 22. 120.

l. 125. ἀνσχέσθαι. So Meineke, for ἀνέχεσθαι, to preserve the sequence of Aorists, ὀρέξασθαι—κοσμῆσαι—κ.τ.λ.

l. 126. λόχον τ' ἀναμετρήσασθαι, 'to measure the strength of the enemy's advancing squadron;' to judge, that is, whether he would be outflanked; or, from the manner of their advance, to anticipate their tactics.

l. 128. Ἱππαλίδας, son of Hippalus, unknown.

l. 137. 'This (great Doric loaf of coarse black bread) would easily satisfy a garden-digger.' κορέσσαι is optative, not infinitive. Hercules' appetite was famous among the ancient poets. See Aristoph. Ran. 550

ὁ πανοῦργος οὑτοσί,
ὃς εἰς τὸ πανδοκεῖον εἰσελθών ποτε
ἑκκαίδεκ' ἄρτους κατέφαγεν ἡμῶν.

l. 138. ἐπ' ἄματι, 'at the close of day.'

IDYLL XXV.

This Idyll, which appears to be in rather a fragmentary condition, contains an account of the visit of Hercules to the farm of Augeas. He is taken to the king, who had come into the country to see his herds. He exhibits his strength in an off-hand way by pushing backwards with one hand a bull which threatened him, and subsequently he relates the story of his slaying the Nemean lion.

It falls naturally into three divisions:—(1) ll. 1–84; (2) ll. 85–152; (3) ll. 153 to end.

The commencement is evidently wanting; there seem to be several gaps in the middle, and probably a good deal has been lost from the end. Possibly it was left incomplete by the poet himself. Hermann adduces several reasons for believing Theocritus to have been the author; there is a general resemblance between it and his other poems, particularly in respect of the prosody; there are short vowels before a mute and liquid, which is characteristic of bucolic poets; the treatment of the Epic subject has a Theocritean colouring. There are few Dorisms in it.

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l. 1. τὸν δ' ὁ γέρων. Hercules has been enquiring of some farm-labourer where he can find Augeas.

l. 2. **παυσάμενος ἔργοιο.** See on 22. 42.

τό οἱ. See ll. 88, 109. The Homeric usage of *οἱ* imitated.

l. 7. There is an arithmetical problem in Anthol. Pal. 14. 4, about the number of herds in Augeas' possession, to this effect: Augeas says in answer to Hercules' question, 'One half are by the stream of Alpheus, one-eighth by the hill of Saturn, one-twelfth by the shrine of Taraxippus, one-twentieth by holy Elis, one-thirtieth in Arcadia; the rest are here, fifty in number.' How many were there altogether? Ans. 240.

l. 8. **ἴαν** for *μίαν*.

l. 9. The scene is in that part of Elis which belonged to the Epeans, of whom Augeas was king. The Elissus was a tributary of the Alpheus.

There is, however, something wrong in the reading of this line, for **ἀμφ'** has no possible sense. It has been suggested to read *Εἰλισσόντος* instead of **ἀμφ' Ἐλισοῦντος**.

l. 10. All rivers were *ἱεροί*; but the Alpheus was especially **θεῖος**, because he was honoured at Olympia next to the twelve principal gods.

l. 15. **Μηνίου.** This was the stream whose water Hercules conducted through the stable of Augeas to cleanse it.

l. 16. **θαλέθουσιν**, transitive; so we use the word 'grow.' Cp.

οὐ καλὰ δένδρε' ἔθαλλεν χῶρος.

Pind. Ol. 3. 23.

l. 20. **πλατάνιστοι ἐπηεταναί**, 'thick-foliaged plane-trees.' On the charm of the shade of this tree, Cp. Virg. G. 4. 146, Hor. Od. 2. 11, 13. Socrates and Phaedrus, in Plato's Phaedrus (229 A), rest beneath a plane-tree. Cp. also Hom. Il. 2. 307

καλῇ ὑπὸ πλατανίστῳ ὅθεν ῥέεν ἀγλαὸν ὕδωρ.

l. 21. **νομίοιο.** Apollo was so called, according to Callim. Hym. Ap. 46, because of his having tended the herds of Admetus.

l. 22. **ἱερὸν ἁγνόν.** The second epithet has been altered by many. But **ἱερόν** means 'enclosure.' So Herod. 5. 119 *Διὸς ἱερὸν μέγα τε καὶ ἅγιον ἄλσος πλατανίστων*, and Eur. Andr. 1066

ἁγνοῖς ἐν ἱροῖς Λοξίου.

l. 23. **εὐθύς**, 'hard by.' So also 'mox' is used in Latin. Cp. Thucyd. 6. 96 *χωρίου ὑπὲρ τῆς πόλεως εὐθὺς κειμένου*; id. 7. 22 *εὐθὺς πρὸ τοῦ στόματος τοῦ μεγάλου λιμένος ἐναυμάχησαν*; id. 8. 90 *παρ' αὐτὴν εὐθὺς ὁ ἔσπλους ἐστίν.*

l. 25. **ῥυόμεθ'.** Observe the first syllable long, as in 7. 56, and Hom. Il. 15. 257.

τριπόλοις. Cp. Virg. G. 2. 399.

l. 27. **οὔρους μὴν ἴσασι.** There seems to be something wrong with these words. There is a weakness about the sentence, 'However (i.e. though the territory is extensive) the diggers know the boundaries.' The mention of **ληνούς** in the next line suggests a reading *ὅρχους* for **οὔρους.** Then **ἴσασι** must also be alterèd. Ahrens reads *ἴσχουσι*.

l. 28. **ὥριον.** Cp. 7. 85. 'The summer's prime.'

l. 31. **ἐσχατιάς.** Cp. 13. 25.

l. 32. **ἅς.** The antecedent is **ἀλωαί.**

l. 33. **ᾗ δίκη,** 'as the wont is'

l. 37. **οἵ οἱ.** See on l. 2. **σάφα εἰδώς**; see on 22. 42.

l. 39. **αὐτόν,** 'yourself,' i. e. I should say neither your parents nor yourself are ignoble. Cp. Hom. Hym. Cer. 213

χαῖρε γύναι, ἐπεὶ οὔ σε κακῶν ἄπ' ἔολπα τοκήων
ἔμμεναι ἀλλ' ἀγαθῶν· ἐπί τοι πρέπει ὄμμασιν αἰδώς·

and Id. Od. 4. 62

οὐ γὰρ σφῷν γε γένος ἀπόλωλε τοκήων.

l. 40. **οἷον** equals *ὅτι τοιοῦτο.*

l. 44. **καί,** 'in fact.'

l. 45. **κατὰ ἄστυ** and **παρὰ οἴσι.** Again imitated from Homer.

l. 46. **διά τε κρίνουσι θέμιστας,** 'and they (i. e. the assembled council) are deciding suits by the application of the law.' See Paley's note on Hes. Theog. 85 *διακρίνοντα θέμιστας*, who calls it 'a mixed expression between *διακρίνειν δίκας* and *νέμειν θέμιστας*. These *θέμιστες* refer to men's rights which may have become a subject of dispute, and require the decision of some authorized judge.' Hence *θεμιστοῦχοι βασιλῆες* Ap. Rhod. 4. 347. Cp. Hom. Il. 16. 387

σκολιὰς κρίνωσι θέμιστας.

l. 47. **φράσον,** 'point out to me.'

l. 48. **αἰσυμνήτης,** 'overseer' or 'bailiff.'

l. 50. 'For divine ordinance has made different men have different needs,' so that they may mutually assist one another. Hercules wants some one to guide him to Augeas, and Augeas wants some one to clean out his stable.

θεός. Cp. *ἐμὸν ἄχος* 3. 12, where a short syllable is similarly lengthened in the arsis of the 4th foot: and Hom. Il. 1. 51

βέλος ἐχεπευκὲς ἐφιείς.

Id. 8. 248

τέκος ἐλάφοιο ταχείης.

Id. Od. 10. 172

νεός, ἀνέγειρα δ' ἑταίρους.

l. 54. According to Pausanias, he was son of Eleus, and called, by those who wished to exaggerate his nobility, son of Helios.

l. 55. **σφωιτέρῳ**; used for possessive of the third person, as *σφέτερος* in 22. 209.

l. 56. **χθιζός**. Cp. Hom. Il. 1. 423

χθιζὸς ἔβη μετὰ δαῖτα.

Id. Od. 6. 170

χθιζὸς ἐεικόστῳ φύγον ἤματι οἴνοπα πόντον.

So also *προδείελος* l. 223; *δωδεκαταῖος* 2. 4; *ἐνδεκαταῖος* 10. 12; *δειελινοί* 13. 33, &c.

l. 59. **αὐτοῖς κηδομένοισι**, 'when they look after it themselves;' not exactly a dative absolute, because of its attraction to **βασιλεῦσιν**. Cp. Aesch. Pers. 165

ὄμμα γὰρ δόμων νομίζω δεσπότου παρουσίαν.

l. 61. **ἵνα κεν τέτμοιμεν**, 'where we shall probably find.'

l. 65. 'But in hesitation he kept on repressing the word which was issuing to his lip,' i. e. for fear of giving offence. A true touch of nature, most elegantly expressed.

l. 67. **σπερχομένου**. Genitive absolute, not affected by the dative **οἱ**.

l. 69. **ἀμφότερον**, 'in two ways, namely,' &c. Prose writers use in this sense the plural, e. g. Plat. Gorg. 542 *εἴ τινος μέγα ἦν τὸ σῶμα φύσει ἢ τροφῇ ἢ ἀμφότερα* (not *ἀμφοτέροις*).

l. 72. **ἀχρεῖον κλάζον τε**, 'barked without meaning anything.' Cp. Hom. Od. 16. 4

Τηλεμάχον δὲ περίσσαινον κύνες ὑλακόμωροι
οὐδ' ὕλαον προσιόντα.

l. 73. **ὅγε** here and in l. 77 refers to Hercules' companion.

ὅσσον, 'only just.' Cp. 1. 45. The action of pretending to pick up and throw a stone to drive away an objectionable dog is familiar to us.

l. 79. **ἐπιμηθές**, 'slow of apprehension.' He rather depreciates the dogs out of politeness to Hercules, as the following lines shew, 'if it could tell friends from foes at a distance, it would be invaluable.'

l. 81. Cp. Plat. Rep. 376 A, *καὶ τοῦτο ἐν τοῖς κυσὶ κατόψει ὃ καὶ ἄξιον θαυμάσαι τοῦ θηρίου· ὅτι ὃν ἂν ἴδῃ ἀγνῶτα χαλεπαίνει.*

l. 83. **ἀρρηνές**, 'fierce.' A rare word, if not *ἅπαξ λεγόμενον.*

l. 85. Between this and the preceding, some lines must have been lost, containing an account of the meeting with Augeas.

l. 86. The sun is said to bring on the evening, because his absence makes way for it, just as the winds are said to lull the stormy sea, by ceasing to blow. Cp. Hor. Od. 1. 3, 16.

l. 87. **τε σηκούς τε**. Cp. l. 12 for lengthening of **ε**.

l. 89. Here follows a beautiful and well-worked-out simile: the endless number of clouds coming up from the horizon, borne along and huddled together by the wind, and their spreading over the sky as they

advance, are well-selected points of comparison with the progress of the cattle returning from pasture, as the thin line in the distance expands and fills the plain.

l. 91. **Θρηκός.** Cp. Hor. Epod. 13. 2.

l. 93. **μετὰ προτέροισι**, 'in the first rank.'

l. 98. **στείνοντο μυκηθμῷ**, 'were crowded with lowing kine.' Cp. 16. 93.

l. 100. **ἔκηλος**, 'idle.' Used of a fallow field, Hom. Hym. Cer. 451

φερέσβιον οὖθαρ ἀρούρης
τὸ πρίν, ἀτὰρ τότε γ' οὔτι φερέσβιον ἀλλὰ ἕκηλον
εἱστήκει.

l. 101. **κεχρημένος ἔργου**, 'wanting a job.'

l. 103. **ἐγγύς** is useless, and looks like a gloss to the preceding word. Nothing better, however, has been offered.

l. 105. **γάλακτος**: genitive after **πινέμεναι**. So l. 224, and *ὄφρα πίοι οἴνοιο* Hom. Od. 22. 11.

l. 106. **τρέφε.** This word represents the process of compressing the milk into cheese. See 11. 66, and Hom. Od. 9. 246

ἥμισυ μὲν θρέψας λευκοῖο γάλακτος.

Hence the term *τυροῦ τροφαλίς.*

l. 110. **βαρύφρονος**, 'seriously-thinking' of the labour he had in prospect.

l. 113. **ἀρηρότα**, 'well-balanced.'

l. 114. **ἔθνος.** So also *μελισσάων* (Hom. Il. 2. 87), *ὀρνίθων* (ibid. 459), *μυιάων* (ibid. 469), *ἔθνεα.*

l. 115. **ἐώλπει**, 'would expect,' see Hom. quoted on l. 39.

l. 121. **τις νοῦσος . . . αἵ τ'**, 'any of those diseases which.' See similar construction in Hom. Hym. Ven. 285

νύμφης καλυκώπιδος ἔκγονον εἶναι
αἳ τόδε ναιετάουσιν ὄρος καταειμένον ὕλῃ,

and Eur. Or. 920

αὐτουργός. οἵπερ καὶ μόνοι σῴζουσι γῆν.

Id. Hel. 448

Ἕλλην πεφυκὼς οἷσιν οὐκ ἐπιστροφαί.

l. 127. **κνήμαργοί θ' ἕλικές τε.** The description of the others as **φοίνικες** and **ἀργησταί** makes it probable that the epithets in this line refer to colour; and Schol. on Hom. Il. 12. 293 explains *ἕλιξ* = *μέλας.* There is no reason why the meaning 'black' should be assigned in that passage more than in any other in Homer, where it is an ordinary epithet of kine. There seems to be a doubt in the minds of the old Lexicographers as to the real meaning of this word and its compounds *ἑλίκωψ*, *ἑλικοβλέφαρος*, and the like. It is very possible that Theocritus,

borrowing the word from Homer, used it in a different sense. Cp. 22. 167.

l. 129. The number twelve here is supposed to have reference to that of the months.

l. 132. ἀτιμαγέλαι. Cp. 9. 5.

l. 134. λασίοιο. Cp. 26. 3.

l. 137. λεύσσοντε. There is no occasion to alter this to λεῦσσόν τε. This use of dual for plural is common in the Alexandrian poets, and not unfrequent in Homer. If an emendation is thought necessary, λεύσσοντι would perhaps answer the purpose.

l. 143. ἐϋσκόπῳ, 'cautiously-watching.'

l. 148. ὤμῳ, 'with his shoulder.'

περὶ νεῦρα τανυσθείς, 'folded round the sinews.'

l. 149. μυών refers to Hercules, not to the bull, as some explain it. The muscle stood out on his shoulder as he pushed the bull backward. Cp. 22. 48.

l. 153. Between this and the preceding line there is probably another gap, in which was related the parting of Hercules from Augeas and the object for which he and Phyleus proceeded towards the city.

l. 155. 'Where they first set foot on the public road.' They had been hitherto walking singly along the narrow path which is described in the three following lines, so that they could not converse comfortably. The answer to ὅθι is τῇ μὲν ἄρα in l. 159.

l. 158. χλωρὰ θεούσῃ. So Meineke for χλωρᾷ ἐοῦσα. χλωρά is used adverbially, 'skirting with a row of green.' Similarly Hes. Scut. 146 ὀδόντων λευκὰ θεόντων, 'a row of white teeth.'

l. 163. ὡσεί περ. It is very difficult to make sense of these words; for if they are taken with βάλλομαι, another verb is wanting; and they will scarcely bear any adverbial sense expressive of uncertainty. Might not the real reading be ὡς εἶπεν or ὡς εἶδον or ὡς εἰκός? The word ἄρτι is evidently in contrast to πάλαι πάγχυ; so the sense would be, 'Some time ago I heard a tale, and am only just now calling it to mind,' [how the stranger told it] or [since I saw you] or [as is natural].

σφετέρῃσιν is here a possessive of the first person singular. See on 22. 67.

l. 164. ὡς μέσος ἀκμῆς, 'in the middle of his prime.' Cp. for the genitive, Plat. Epin. 987 D, μέσος χειμώνων τε καὶ τῆς θερινῆς φύσεως.

l. 169. Διὸς Νεμεοῖο. Cp. Pind. Nem. 2. 4 Νεμεαίου ἐν πολυυμνήτῳ Διὸς ἄλσει.

The lair of this lion was still shewn in Pausanias' time (A.D. 175) in the mountains about two miles from Nemea. See Paus. 2. 15, 2.

l. 171. αὐτόθεν, 'straight' or 'immediately' from Argos. Cp. Thuc.

5. 83 ἐκ τοῦ Ἄργεος αὐτόθεν: and Herod. 8. 64 αὐτόθεν ἐκ Σαλαμῖνος: also Hom. Od. 13. 56

αὐτόθεν ἐξ ἑδρέων.

νέμων agrees with Ἀργείων τις, l. 167.

l. 173. ἐκ Περσῆος. See 24. 72.

l. 174. ἔλπομαι. See on l. 115. Αἰγιαλῆων, 'Argives.'

l. 180. δὺξ Ἑλίκηθεν.. Observe that the preposition is redundant, as the word has the termination θεν.

φράζομαι, 'I recognise.' Cp. 2. 69, etc.

l. 183. Ἀπίδα, 'the Peloponnese,' called so also in Ap. Rhod. Ἀπίδα καὶ πέλαγος Μινώϊον, 'the Peloponnese and the Cretan Sea.'

The more usual form is Ἀπία γαῖα as in Aesch. Ag. 256, and Supp. 256 foll., where the name is derived from Apis, son of Apollo (or, according to Pausanias, of Telchin), who introduced the art of medicine.

l. 185. ἔρνος, 'stock' or 'offspring.' Cp. 7. 44, Virg. G. 2. 151, Lucr. 3. 741 'triste leonum Seminium.' Aesch. Eum. 636

οἷον ἔρνος οὔτις ἂν τέκοι θεός.

The word in the text has been needlessly altered into ἔθνος.

l. 188. 'Entertaining the company with an idle tongue.' Cp. Theognis 1000 (Bergk. Anth. L.)

παντοίων ἀγαθῶν γαστρὶ χαριζόμενος·

and Hes. Op. Di. 327

μηδὲ ψεύδεσθαι γλώσσης χάριν,

'for the sake of talking, do not tell a gratuitous lie.'

l. 192. ὁμαρτήσας, 'coming up alongside of him.'

l. 194. κατὰ στάθμην, 'correctly.'

l. 199. οἶον, 'only.'

l. 200. ἱρῶν μηνίσαντα. These words occur together at the beginning of a line in Homer (Il. 5. 177). The anger of the gods was usually assigned to some such cause. Cp. also Il. 1. 65

εἴτ' ἄρ' ὅγ' εὐχωλῆς ἐπιμέμφεται εἴθ' ἑκατόμβης.

φορωνείδῃσιν. Others read φορωνήεσσιν. The word means 'the descendants of Phoroneus,' or rather is supposed to mean that, because most probably the names of Phoroneus and Aegialeus were invented subsequently to account for the patronymic forms of the names of the Argives Φορωνεῖδαι and Αἰγιαλεῖς.

l. 201. πιονῆας, 'the lowlanders.' So the metaphor of the river is well preserved.

l. 202. Βεμβιναίους. The village Bembina is mentioned by Strabo, 8. 6, among the places in this district, ἐνταῦθα δὲ καὶ ἡ Νεμέα μέταξυ Κλεωνῶν καὶ Φλιοῦντος, καὶ τὸ ἄλσος ἐν ᾧ τὰ Νέμεα συντελεῖν ἔθος

τοῖς Ἀργείοις, καὶ τὰ περὶ τὸν Νεμεαῖον λέοντα μυθευόμενα καὶ ἡ Βέμβινα κώμη.

l. 206. **ὑγρόν**, 'flexible.' See on 1. 55.

l. 208. **κοτίνοιο.** Cp. Ap. Rhod. 2. 34 *καλαύροπά τε τρηχεῖαν κάββαλε τὴν φορέεσκεν ὀρειτρεφέος κοτίνοιο*; and Ov. Met. 2. 681 'baculus silvestris olivae.'

l. 209. **ἔμμητρον**, derived from *μητρά*, 'pith:' 'with the pith still in it,' i. e. freshly cut from the growing tree.

ζαθέῳ. Cp. Hes. Theog. 2

Ἑλικῶνος ὄρος μέγα τε ζάθεόν τε.

The open vowel before a quadrisyllable ending a line is common in Theocritus. Cp. 10. 28; 15. 102 and 123; 16. 31 and 41, etc.

Imitated by Virgil, E. 2. 24.

l. 212. The action of stringing the bow is described in this line. The **κορώνη** appears to have been a kind of hook near each extremity of the bow, which held the string, when taut, from flying off. In stringing the bow then, the string would be *brought up* to these hooks at both ends. Hence the use of **ἐπέλασσα.**

l. 220. **χλωρὸν δέος**, 'a pale fear,' because it makes the face pale. Cp. Hom. Od. 11. 633

ἐμὲ δὲ χλωρὸν δέος ᾕρει.

l. 224. **κρειῶν.** For the genitive cp. l. 105. With this description of the lion, cp. Hom. Od. 22. 402

αἵματι καὶ λύθρῳ πεπλαγμένον ὥστε λέοντα
ὅς ῥά τε βεβρωκὼς βοὸς ἔρχεται ἀγραύλοιο.

l. 226. **περιλιχμᾶτο.** Cp. 24. 20.

l. 228. **δεδεγμένος**, 'on the look-out for him.' So Hom. Il. 9. 191

δέγμενος Αἰακίδην ὁπότε λήξειεν ἀείδων.

l. 230. **ὄλισθεν** indicates the noiseless skimming flight of the arrow. Paley understands it as 'glanced aside, not penetrating the flesh,' which seems a very awkward construction.

l. 232. **δαφοινόν**, 'tawny,' not 'blood-stained.' Cp. Hom. Il. 10. 23

δαφοινὸν δέρμα λέοντος,

and Id. 2. 38

δράκων ἐπὶ νῶτα δαφοινός.

l. 234. **λαμυρούς.** The same meaning as *ἀναιδέας* 24. 24. Cp. Anth. Pal. 5. 180, where

λαμυροῖς ὄμμασι πικρὰ γελᾷ

is said of Eros.

l. 240. **ἀσώμενος.** This answers exactly to our familiar use of the word 'disgusted.' Cp. Theogn. 657 (Bergk. A. L.)

μηδὲν ἄγαν χαλεποῖσιν ἀσῶ φρένα,

and Alc. Scol. 35 (ibid.)

προκόψομεν γὰρ οὐδὲν ἀσάμενοι.

l. 242. περ' is a far better reading than παρ', which is commoner, if we can be satisfied about the elision of the ι. In support of this are adduced the words περίαχε and περοίχεται from Hesiod. Pindar cuts it off in Pyth. 4. 265

διδοῖ ψᾶφον περ' αὐτᾶς.

With the description cp. Catul. 63. 81 (Atys)

'Age caede terga cauda, tua verbera patere,'

and Hom. Il. 20. 170

οὐρῇ δὲ πλευράς τε καὶ ἴσχια ἀμφοτέρωθεν
μαστίεται, ἐὲ δ' αὐτὸν ἐποτρύνει μαχέσασθαι.

There is something very grand in the idea of a lion lashing itself to fury with the blows of its own tail.

l. 243. **αὐχήν**. Cp. Job 39. 19.

l. 246. **εἰληθέντος**, 'as he gathered himself up' for a spring.

l. 247. Cp. Hom. Il. 4. 485, of the poplar,

τὴν μέν θ' ἁρματοπηγὸς ἀνὴρ αἴθωνι σιδήρῳ
ἐξέταμ' ὄφρα ἴτυν κάμψῃ περικαλλέϊ δίφρῳ·

and ibid. 21. 37

ὁ δ' ἐρινεὸν ὀξέϊ χάλκῳ
τάμνε, νέους ὄρπηκας, ἵν' ἅρματος ἄντυγες εἶεν.

l. 252. **ἄθροος**. Cp. 13. 51, Ap. Rhod. 1. 1428

ὁ δ' ἄθροος αὖθι πεσὼν ἐνερείσατο γαίῃ.

l. 254. Cp. Hom. Od. 13. 224

δίπτυχον ἀμφ' ὤμοισιν ἔχων εὐεργέα λώπην·

and Ap. Rhod. 2. 32

δίπτυχα λώπην.

l. 255. **κόρσης**, 'my head.'

l. 260. Cp. 22. 98.

l. 262. Cp. 22. 129.

l. 263. **ὑπότροπον**. Cp. Ap. Rhod. 1. 838

εἶμι δ' ὑπότροπος αὖθις ἀνὰ πτόλιν,

and ibid. 4. 439

ὑπότροπος αὖθις ὀπίσσω
βαίη ἐς Αἰήταο δόμους.

l. 268. 'And I stood upon his hind feet and firmly pressed them to the ground with my heels.'

l. 269. The usual reading in this line is πλευροῖσί τε μῆρ' ἐφύλασσον; but the explanation is unintelligible. The text is Briggs' emendation, adopted by Meineke, and makes very good sense:—'Hercules, with his feet on the lion's hind paws, strides across its loins and holds

them firmly between his thighs.' A similar position is described by Philostratus (Sen. Im. 1. 6), ὁ μὲν ᾔρηκε τὸν ἀντίπαλον, περιπτὰς αὐτῷ κατὰ τῶν νώτων, καὶ ἐς πνῖγμα ἀπολαμβάνει, καὶ καταδεῖ τοῖς σκέλεσι.

l. 270. **βραχίονας**, 'the lion's fore-legs.'

l. 271. **πελώριον**. There is a doubt between this, and πελώριος as epithet of ᾅδης: but there is, I think, only one instance quoted of the word so applied. The shades of beasts were supposed to be found in Hades. See Virg. Aen. 6. 285. In Hom. Od. 11. 573, Orion is represented hunting over again the beasts he has slain.

l. 275. **ὕλῃ**. This can scarcely be right. There are several proposed emendations, of which Wordsworth's οὐδὲ μὲν ἄλλῃ, 'nor in any other way,' is the best, but not satisfactory.

l. 277. **αὐτοῖς**, i. e. 'with its own claws.'

IDYLL XXVI.

This relates the murder of Pentheus, king of Thebes, by his mother Agave, and her sisters Ino and Autonoe; who had caught him watching their celebration of the orgies of Bacchus. The story is related by many other poets, among whom the best known are Euripides (whose account in the 'Bacchae' Theocritus seems to have read), and Ovid. Met. 3. 701 foll.

The poem is an inferior composition, and contains a pun in l. 26, previously however made by Euripides, Bacch. 367.

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l. 1. These three were daughters of Cadmus.

μαλοπάρᾳος, 'rosy-cheeked.'

l. 2. **ὄρος**. According to Eur. Bacch. 1045, and Ov. Met. 3. 702, this was Mount Cithaeron; according to others, Parnassus.

τρεῖς. See Eur. B. 680

> ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,
> ὧν ἦρχ' ἑνὸς μὲν Αὐτονόη, τοῦ δευτέρου
> μήτηρ 'Αγαύη σή, τρίτου δ' 'Ινὼ χοροῦ.

l. 4. **τὸν ὑπὲρ γᾶς**. To distinguish it from that which covered the ἀσφόδελον λειμῶνα in Hades (?). Or perhaps a species which grows close upon the surface of the ground.

l. 5. **καθαρῷ**. Cp. Ov. Met. 3. 709

> 'Purus ab arboribus spectabilis undique campus,'

and Virg. Aen. 12. 770

'Puro ut possint concurrere campo.'

l. 7. **ποπανεύματα.** Wordsworth's emendation for *πεπονάμενα*. These were a kind of cake; cp. Aristoph. Thesm. 283

ὦ Θρᾷττα τὴν κίστην κάθελε κᾆτ' ἔξελε
πόπανον ὅπως λαβοῦσα θύσω ταῖν θεαῖν

and Ov. Fast. 3. 733

'Liba Deo fiunt, sucis quia dulcibus ille
Gaudet, et a Baccho mella reperta ferunt.'

l. 8. **νεοδρέπτων,** 'covered with newly-plucked boughs.'

l. 10. **πέτρας.** According to Euripides, a mysterious stranger, who was really Bacchus in disguise, bent one of the upper branches of a pine-tree down to the ground, fixed Pentheus upon it, and then let it go back to its original position; he then disappeared, while at the same time a voice was heard urging his votaries to the slaughter of his foe; after many attempts they finally with united strength tear up the tree by the roots.

l. 12. In Ovid his mother sees him first.

l. 14. Cp. Catul. 64. 260

'Orgia quae frustra cupiunt audire profani.'

Autonoë upset the preparations to prevent Pentheus seeing them.

l. 17. **ἰγνύαν ἐρύσασαι.** A good emendation by Briggs of the original *ἰγνύ' ἀνειρύσασαι*.

ll. 18, 19. Two excessively silly lines: one cannot but hope Theocritus did not write them.

l. 20. Cp. Hor. Sat. 2. 3, 303, Eur. Bacc. 1114

πρώτη δὲ μήτηρ ἦρξεν ἱερία φόνου.

l. 21. Cp. Eur. Med. 191

τοκάδος λεαίνης δέργμα.

l. 22. **Ἰνώ.** In Eur. Bacc. 1121, Agave tears off one arm and Ino the other. Ovid thus describes it,

'Illa (i.e. Autonoë) quid Actaeon, nescit; dextramque precanti
Abstulit: Inoo lacerata est altera raptu.'

l. 26. **πένθημα—Πενθῆα.** Cp. Eur. Bacc. 367

Πενθεὺς δ' ὅπως μὴ πένθος εἰσοίσει δόμοις.

There are several instances of these serious puns in the Greek Tragedians: they are not wantonly made, but indicate a certain superstition about names. There is a well-known instance in Soph. Aj. 430

αἰαῖ· τίς ἄν ποθ' ᾤεθ' ὧδ' ἐπώνυμον
τοὐμὸν ξυνοίσειν ὄνομα (Αἴας) τοῖς ἐμοῖς κακοῖς;

So of Helen, Aeschylus says that she is justly named, for she is

ἑλέναυς, ἕλανδρος, ἑλέπτολις. Ag. 670.

Sophocles puns on Polynices (Antig. 110)

Πολυνείκους ἀρθεὶς νεικέων ἐξ ἀμφιλόγων.

So does Eurip. Phoen. 645

ἀληθῶς δ' ὄνομα Πολυνείκην πατὴρ
ἔθετό σοι θείᾳ προνοίᾳ νεικέων ἐπώνυμον.

Aeschylus, too, on the names of Apollo;

ἀγυιᾶτ' Ἀπόλλων ἐμός,
ἀπώλεσας γὰρ οὐ μόλις τὸ δεύτερον· Ag. 1081;

and again, ibid. 1087

ἀγυιᾶτ' Ἀπόλλων ἐμός,
ἆ ποῖ ποτ' ἤγαγές με;

Nor has the name Odysseus escaped, e.g. Soph. Frag. 877

ὀρθῶς δ' Ὀδυσσεύς εἰμ' ἐπώνυμος κακοῖς,
πολλοὶ γὰρ ὠδύσαντο δυσμενεῖς ἐμοί·

and Hom. Od. 1. 60

οὔ νύ τ' Ὀδυσσεὺς
Ἀργείων παρὰ νηυσὶ χαρίζετο ἱερὰ ῥέζων
Τροίῃ ἐν εὐρείῃ; τί νύ οἱ τόσον ὠδύσαο, Ζεῦ;

What would they have said to a Dr. Coffin?

ll. 27 foll. The next three lines have given a great deal of trouble. The sense of the first two seems pretty plain: '[It is indeed a fearful story, but] οὐκ ἀλέγω, I think nothing of it (i.e. I do not look upon it as cruelty on the part of the gods); and let no one else think to be at enmity with Dionysus, not even if he have suffered a worse fate than this.' But the third line is certainly quite unintelligible, with the context. It is so perfect, and intelligible by itself, that any labour bestowed on attempts at emendation or rather alteration of it, cannot but be thrown away.

l. 29. 'And be nine years old, or entering upon his tenth.' The word ἔτους is understood with δεκάτῳ from ἐνναέτης. Cp. 15. 129.

l. 30. Cp. Callim. Hym. Del.

εὐαγέων δὲ καὶ εὐαγέεσσι μέλοιμι.

l. 31. αἰετός, 'omen' or 'rule of life;' i.e. the wish expressed in the preceding line. Cp. Hom. Il. 12. 243

εἷς οἰωνὸς ἄριστος, ἀμύνεσθαι περὶ πάτρης.

l. 34. ἐπιγουνίδα. Bacchus, according to Mythology, was sewn up in Jupiter's thigh, to conceal him from the wrath of Juno. Cp. Eur. Bacc. 286

ὡς ἐνερράφη Διὸς μηρῷ.

κάτθετο, then, will mean 'put out of harm's way.'

IDYLL XXVIII.

This charming and elegant poem is addressed to an ivory distaff which Theocritus is about to take as a present to Theagenis, the wife of his friend the poet-physician Nicias, to whom Idylls XI and XIII are addressed. The poet takes the opportunity of extolling the domestic virtues of the good housewife for whom his present is intended.

The metre is choriambic, the same as the line of Alcaeus,

μηδὲν | ἄλλο φυτεύ | σῃς πρότερον | δένδριον ἀμ | πέλω,

from which Horace (Od. 1. 18) took his

'Nullam | Vare, sacra | vite prius | severis ar | borem.'

The dialect is Aeolic, as being particularly well adapted for the lyrical metre employed. See Appendix, p. 230.

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l. 1. **φιλέριθ'**, 'friend of the worker in wool.' The word ἔριθος has not really any connexion with ἔριον, *wool*, though it is often used as if it had, e.g. here and 15. 80. Paley says that its derivation is from the root εἰρ, which we see in the word '*ser*-vus.'

l. 2. **νόος**, κ.τ.λ., 'who have a mind apt for housewifery.' This reading is Briggs' emendation of the old πόνος οἰκωφελέεσσιν σὺς ἐπάβολος.

l. 3. **θάρσεισ'**. The Aeolic form of the present participle, as if from θάρσημι. So ματείσαι, Sapp. 54 (Bergk. Anth. L.).

ὑμάρτῃ, for ὁμάρτει; like ὔμοιος for ὁμοῖος, Aeolic forms.

Νείλεω πόλιν; Miletus, founded by Neleus. Cp. Callim. Hym. Di. 225

χαῖρε Χιτώνη
Μιλήτῳ ἐπίδημε· σὲ γὰρ ποιήσατο Νηλεὺς
ἡγεμόνην ὅτε νηυσὶν ἀνήγετο Κεκροπίηθεν.

l. 4. **ὑπ' ἀπαλῶ**. This is the usual resolution of the MS. reading ὑπαπάλω, so as to mean 'under (i.e. either roofed with, or concealed among) the tender reed.' A temple of Venus called ἡ ἐν καλάμοις at Samos, is mentioned by Athenaeus, 12. 572. Hermann reads ὑπ' ἀμπαλῶ for ἀμφιάλου. Possibly the name of a hill is concealed in the word **ἀπαλῶ**: and Strabo (14. p. 637) speaks of a promontory of Samos called Ἄμπελος, and says that the whole of the hilly district of the island was

called by that name; which may have extended to the neighbouring coast. This may be a solution of the difficulty.

l. 6. **κἀντιφιλήσομαι**: passive: 'and may receive tokens of his affection in return.'

l. 7. **Χαρίτων φύτον.** Cp. 11. 6. Nicias was a poet also. See, too, 7. 44 for the word **φύτον.**

l. 9. **Νικιάας.** See on 15. 110.

l. 10. **πέπλοις.** The Aeolic form of the accusative case plural. So are *πόκοις* l. 12: *δόμοις* l. 16: *νόσοις* l. 20.

l. 11. **ὑδάτινα** is interpreted either of colour, 'sea-blue' or 'sea-green,' (like 'thalassina vestis' in Lucr. 4. 1127); or of texture, 'fine,' 'transparent,' like the 'Coae vestes.' It is more probable here that the texture should be the subject of praise than the colour.

βράκη were long robes, reaching to the ground; as may be gathered from Sapp. 70 (Bergk. A. L.)

οὐκ ἐπισταμένα τὰ βράκε' ἕλκειν ἐπὶ τῶν σφυρῶν.

The *β* before *ῥ* at the beginning of a word is characteristic of the Aeolic dialect. So *βρόδον* for *ῥόδον.*

l. 12. Paley suggests that the mention of '*the spring shearing-time*' by Aristoph. Av. 714, shews that there is nothing extraordinary in sheep being shorn twice a year, because it was the regular thing; and therefore that *τρὶς* would be preferable to *δίς.*

l. 13. **πέξαιντ'**, conditional without **ἄν**, 'would get themselves shorn.' **ἕννεκ'**, 'if it depended on Theagenis,' i.e. if the general demand were as large as hers. Cp. the inscription on Myron's cow, in Anth. Pal. 9. 729

εἵνεκα γὰρ τέχνης σεῖο, Μύρων, ἀρόσω.

l. 15. **ἐβολλόμαν.** Aeolic for *ἐβουλόμην.*

l. 16. **ἔσσαν**, for *οὖσαν.* So also in Sappho.

l. 17. **πάτρις**; Syracuse, founded by Archias of Corinth, 375 B.C. Cp. 15. 91.

l. 24. **τὤπος ἰδών.** So Ahrens has corrected the old readings, *ἐρείτω ποτιδών*, and *ἐρεῖ τῳ ποτιδών*, etc.

l. 25. **τίματα.** Restored from the MSS. by Ahrens and Meineke, in place of the usual *τιμᾶντα.*

BERENICE.

A FRAGMENT.

This Fragment, the only one authoritatively ascribed to Theocritus, is preserved by Athenaeus, 7. p. 284 a; where it is thus introduced:—Θεόκριτος δὲ ὁ Συρακόσιος ἐν τῇ ἐπιγραφομένῃ Βερενίκῃ τὸν λεῦκον ὀνομαζόμενον ἰχθὺν ἱερὸν καλεῖ, διὰ τούτων,

'καί τις ἀνήρ, κ.τ λ.'

It is part of a poem in praise of Berenice, about whom see 15. 106, and 17. 34 foll.

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l. 1. καί τις. The answer to the 'if' is in line 5.

l. 2. Cp. Mosch. 5. 9

ἦ κακὸν ὁ γριπεὺς ζώει βίον ᾧ δόμος ἁ ναῦς
καὶ πόνος ἐστὶ θάλασσα, καὶ ἰχθύες ἁ πλάνος ἄγρα.

l. 3. ἀκρόνυχος, 'at the commencement of night.' Hence the astronomical term 'acronychal' for the rising or setting of stars at sunset.

ταύτῃ Θεᾷ, i. e. Berenice.

l. 4. φιερώτατος. Cp. 11. 21. 'The most brilliant.' That is why he is called λεῦκος.

l. 5. καί, 'then,' i. e. if he so prays for good luck from Berenice, and offers her this wonderful fish.

EPIGRAMS.

I. On a votive offering to Apollo and the Muses.

Ascribed to Theocritus, Anth. Pal. 6. 336.

l. 2. ἕρπυλλος, Lat. 'serpyllum.' See Virg. E. 2. 11, G. 4. 31.

κεῖται, 'are offered:' κεῖμαι is used as the passive of τίθημι in every sense of that word.

l. 3. μελαμφύλλῳ. So also μέλας κίσσος 11. 46, of the sombre dark green of the ivy.

l. 4. 'Since the Delphian rock produced this in your honour.' Cp. Eur. And. 999

Δελφὶς εἴσεται πέτρα.

l. 5. Cp. Virg. E. 1. 8. **μάχλος**, 'wanton.' So Meineke: others have *μαλός*, 'white;' *μᾶλος*, 'leader of the flock (?);' and *μαλλός*, 'shaggy.'

l. 6. **τερμίνθου**. The terebinth or turpentine-tree (*Pistachia Terebinthus*), is often mentioned in the Bible, under the names of oak or terebinth; e. g. Gen. 35. 4. It is not an evergreen; has small lancet-shaped leaves, and after flowering bears oval berries in clusters. A very pure turpentine exudes from incisions in the bark.

II. On some offerings to Pan.

Called *ἀδέσποτον* in Anth. Pal. 6. 177.

l. 2. **ἄνθετο**. The aorist is used, as if the inscription were speaking to the reader, 'Daphnis offered,' &c.

l. 3. The articles which he offers are in token of his renunciation of music, shepherding, hunting, and courting, respectively.

l. 4. **ἐμαλοφόρει**, 'he used to carry apples.' See on 2. 120; 3. 10; 11. 10.

III. Inscription on a statue representing a shepherd sleeping in a cave.

Ascribed to Theocritus, Anth. Pal. 9. 338.

l. 1. **κεκμακώς**. Cp. 1. 17.

l. 3. **κροκόεντα**. See 1. 31.

l. 6. **καταρχόμενον**, 'which is beginning [to seize you].' This makes better sense than any of the other readings, such as *καταγρόμενον—κατεγρόμενον—καταγόμενον—κατανόμενον*, &c.

IV. Description of the position of a statue of Priapus in a lovely spot.

Ascribed to Theocritus, Anth. Pal. 9. 437.

l. 1. **λαύραν**, 'avenue' or 'alley.' Pindar (Pyth. 8. 86) describes the return of beaten wrestlers homeward, *κατὰ λαύρας*, 'sneaking along the by ways.'

l. 2. **σύκινον**. Cp. Hor. Sat. 1. 8, 1.

ξόανον, 'a rude shapeless image,' such as were carved by the shepherds. Cp. Anth. Pal. 9. 326

Νυμφεῶν ποιμενικὰ ξόανα.

l. 3. **τρισκελές**, 'very hard and dry,' the same as *περισκελές*. Similarly compounded are *τρισάωρος—τρισάθλιος—τρισμάκαρ*, &c.

αὐτόφλοιον. Cp. 25. 208, and Anth. Pal. 6. 99

κόψας ἐκ φηγοῦ σὲ τὸν αὐτόφλοιον ἔθηκε
Πᾶνα Φιλοξενίδης.

l. 5. **ἕρκος δέ σφ' ἱερόν**. So Meineke. Wordsworth reads *σᾶκος* (or *κᾶπος*) *δέ σφ' ἱερός*. Other readings are *ἕρκος δ' εὐθ' ἱερὸν—ἕρκος δὲ σκιερόν*, &c.

l. 11. **ξοῦθαι**. See on 7. 142.

l. 14. **ἀποστέρξαι**. Cp. 14. 50.

l. 15. **ἐπιρρέξειν**, Understand, *Promise*, 'that I will sacrifice.' He wishes either not to love or that his love may be requited: in the former case the fulfilment of his wish will be worth a young he-goat; in the latter, a heifer, a full-grown he-goat, and a lamb.

χίμαρον. Not elsewhere masculine in Theocritus. Whether masculine or feminine, probably a young goat is always meant by the word.

l. 17. Cp. 7. 15.

l. 18. **σακίταν**. Cp. 1. 10.

V. An invitation to join in a pastoral Trio.

Ascribed to Theocritus, Anth. Pal. 9. 433.

l. 1. **λῇς**. Cp. 1. 12.

διδύμοις, 'double flute,' called in Latin 'tibiae pares,' or 'tibiae dextra et sinistra,' and also in Greek 'the male and female pipes,' from their different pitch. See Herod. 1. 17, where the same instruments are mentioned in harmony: *ἐστρατεύετο δὲ* (Alyattes the *Lydian*) *ὑπὸ συρίγγων τε καὶ πηκτίδων καὶ αὐλοῦ γυναικηΐου τε καὶ ἀνδρηΐου*.

l. 2. **πακτίδ'**, 'a rude kind of stringed instrument.' See Herod. quoted on line 1. Cp. for the harmony of lyre and flutes, Hor. Od. 3. 19, 20; 4. 15, 30, Ep. 9. 5.

l. 3. **θελξεῖ**. So 'mulcere' in Latin, Hor. Od. 3. 11, 24.

l. 4. **κηροδέτῳ**. Cp. 8. 19. The epithet is applied to the music, not to the instrument.

l. 5. **λασιαύχενος**. This is the original reading in Anth. Pal. There seems scarcely sufficient reason for altering it to *λασίας δρυός*, although the epithet is somewhat strange applied to the bushy entrance of a cavern.

l. 6. This was contrary to their superstition. See on 1. 15 foll. It is possible that this superstition was peculiar to goatherds, who were under Pan's special protection, and had no influence on shepherds and cowherds (?).

VI. To Thyrsis, on the loss of a young she-goat.

Ascribed to Theocritus, Anth. Pal. 9. 432.

l. 3. **χίμαρος**. See on Epig. 4. 15.

τὸ καλὸν τέκος, 'your pretty pet.'

ἐς Ἀΐδαν. Cp. Catullus 3. 11 foll. of Lesbia's sparrow

'Qui nunc it per iter tenebricosum
Illuc unde negant redire quenquam;
At vobis male sit, malae tenebrae
Orci quae omnia bella devoratis!'

l. 5. **κλαγγεῦντι**, 'howl.'

l. 6. **ὀστέον οὐδὲ τέφρα**. See Jebb on Soph. Aj. 244, shewing that *δαίμων κοὐδεὶς ἀνδρῶν* is not a parallel expression to this, but that in such ellipses the words are connected by *οὔτε* or *οὐδέ*, and not by *καὶ οὐ*. He quotes Pind. Pyth. 3. 54 *ἔργοις οὔτε βουλαῖς*, and Lucian. As. c. 22 *χρυσίον οὐδὲ ἀργύριον οὐδὲ ἄλλο οὐδέν*.

Bone and ash, i. e. the remains of bodies after burning, as preserved in the funeral urn. There can be no such treasured memorial of the poor devoured kid.

VII. On a statue of Aesculapius, the god of healing, made by Eetion for Nicias, Theocritus' physician-friend.

Ascribed to Theocritus, Anth. Pal. 6. 337.

l. 1. **Μίλητον**. Cp. 28. 3. Nicias' abode.

l. 2. Cp. 11. 5 **συνοισόμενος**. Cp. Soph. Phil. 1085

ἀλλά μοι καὶ θνῄσκοντι συνοίσει.

l. 4. **γλύψατ'**, 'ordered to be carved for himself.' Cp. Herod. 4. 88 *σφέων εἰκόνας ποιησάμενοι*, ibid. 1. 31 *ἐποιέετο δὲ καὶ λέοντος εἰκόνα.*

εὐώδους. Cp. 7. 81 and Anth. Pal. 6. 146 *εὐώδης νηός.*

l. 5. **Ἠετίωνι**. Of Amphipolis, about 275 B.C., mentioned also by Callimachus.

VIII. Epitaph on Orthon of Syracuse, who lost his way when tipsy on a stormy night, and perished.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 660, but to Theocritus in Appendix to Anth. Planud. and in all edd. of Theocritus. Compare an epigram of Antipater's, Anth. Pal. 7. 398

οὐκ οἶδ' εἰ Διόνυσον ὀνόσσομαι ἢ Διὸς ὄμβρον
μέμψομ'· ὀλισθηροὶ δ' εἰς πόδας ἀμφότεροι.

ἀγρόθι γὰρ κατιόντα Πολύξενον ἔκ ποτε δαιτὸς
τύμβος ἔχει γλίσχρων ἐξεριπόντα λόφων·
κεῖται δ' Αἰολίδος Σμύρνης ἑκάς· ἀλλά τις ὄρφνης
δειμαίνοι μεθύων ἀτραπὸν ὑετίην.

l. 3. **τοιοῦτον**, 'such' as—what? nothing is mentioned. If **τοιοῦτον** refers to the fate described in line 4, then the conjunction **δέ** is useless and unintelligible. Again, the word **πολλῆς** is a difficulty. Can it mean 'great' in the sense of 'illustrious'? Other readings are *ἀντὶ δὲ βώλου—ἀντὶ φίλης δὲ—ἀντὶ δὲ πότνας*. But unless you suppose something lost after **ἴοις** or after **πότμον**, explaining what the fate was, it is useless to make any emendation of the line which retains **δέ**. Some word like *ποθεινῆς*, or *τεκούσης*, is wanted.

l. 4. **ἐφεσσάμενος**. Cp. Ap. Rhod. 1. 691

δίομαι ἤδη
γαῖαν ἐφέσσασθαι . . . . .

and Pind. Nem. 11. 21 *γῆν ἐπιεσσόμενος*.

IX. Epitaph on Cleonicus, shipwrecked on a voyage from Coele-Syria to Thasos.

Ascribed to Automedon, Anth. Pal. 7. 534, but the first two lines are given in Anth. Planud. under the name of Theocritus. Compare a very similar Epigram of Callim. 19 (48)

Νάξιος οὐκ ἐπὶ γῆς ἔθανεν Λύκος, ἀλλ' ἐνὶ πόντῳ
ναῦν ἅμα καὶ ψυχὴν εἶδεν ἀπολλυμένην,
ἔμπορος Αἰγίνηθεν ὅτ' ἔπλεε. Χὼ μὲν ἐν ὑγρῇ
νεκρός· ἐγὼ δ' ἄλλως οὔνομα τύμβος ἔχων
κηρύσσω πανάληθες ἔπος τόδε· φεῦγε θαλάσσῃ
συμμίσγειν ἐρίφων, ναύτιλε, δυομένων.

l. 2. A line variously read and variously punctuated. A stop may be put after **ναύτιλος** instead of after **ἴσθ'**, because *ἴσθι* is more frequent as the imperative of *οἶδα* than of *εἰμί*. Others read **ἴσθι**· **καὶ ὣς**—*ἴσθι γὰρ ὣς*—*ἐστὶ καὶ ὥς*, &c.

l. 5. **δύσιν**. See on 7. 53, Virg. G. 1. 221; 4. 235.

X. Dedication of a statue to the Muses.

Ascribed to Theocritus, Anth. Pal. 6. 338.

l. 3. **οὐχ ἑτέρως**, 'no one will deny that.'

l. 4. He remembers that he owes his fame as a musician to the Muses' inspiration. Cp. Hor. Od. 4. 3, 21 foll.

XI. Epitaph on Eusthenes, a physiognomist.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 661, but to Theocritus by Anth. Plan.

l. 3. The usual reading is *εὖ μιν ἔθαψαν ἑταῖροι*. According to the text, which is due to Hermann, a distich is supposed to have been lost, which would explain who those were who 'wrote him down their comrade, though he was a foreigner.'

l. 4. **χὠροθετῆς**. Another emendation of Hermann's, the usual reading being *χὑμνοθέτης*. Being described as **σοφιστής** and **φυσιγνώμων**, Eusthenes was more likely to be 'a caster of nativities' (**ὡροθέτης**) than a poet. The verb *ὡροθετέω* is common enough, though the substantive is not elsewhere used.

l. 6. **ἄοικος**. Emendation of Heinsius for *ἄκικυς*, 'destitute.'

XII. Dedication of a tripod to Bacchus.

Ascribed to Theocritus, Anth. Pal. 6. 339.

l. 1. **χορηγός** here means 'leader of the chorus,' like *κορυφαῖος*. Generally, and especially in Attic writers, the word signifies the citizen who defrayed the expenses of the chorus, who would have had nothing to do with offering the tripod which they had won to Bacchus. According to Pausanias 1. 20, 1, there was a street in Athens called Tripod Street, from the tripods there set up in honour of the gods.

l. 2. **πάρ σε**. This is a rather doubtful alteration of Ahrens for the usual *καί σε*, which would mean that Demomenes offered a statue of Bacchus as well.

l. 3. **πᾶσι**. There is some doubt whether this or *παισί* is the better reading. **πᾶσι** appears in Anth. Pal., and *παισί* in the old edd. of Theocritus. According to the text, translate, 'he was temperate (or fair) in all matters.'

l. 4. This line is in favour of the reading **πᾶσι** in line 3. 'He always had regard for what was honourable and right.'

XIII. On a statue of the heavenly Venus.

Ascribed to Theocritus, Anth. Pal. 6. 340.

l. 1. **οὐ πάνδημος.** This refers to the two surnames of Aphrodite; Pandemus as the goddess of sensual love, called 'Volgivaga' Lucr. 4. 1064, and Urania as the goddess of domestic purity. See Xen. Symp. 8. 9 *εἰ μὲν οὖν μία ἐστὶν 'Αφροδίτη ἢ διτταὶ Οὐρανία τε καὶ Πάνδημος, οὐκ οἶδα· ὅτι γε μέντοι χωρὶς ἑκατέρᾳ βωμοί τε εἰσὶ καὶ ναοὶ καὶ θυσίαι, τῇ μὲν Πανδήμῳ ῥᾳδιουργότεραι τῇ δὲ Οὐρανίᾳ ἁγνότεραι, οἶδα.* Cp. Plat. Symp. 180 D. foll.

XIV. This and the following Epigram (ascribed to Leonidas of Tarentum, Anth. Pal. 7. 658 and 659) were probably written, one on one side and the other on the other of the same tomb.

l. 4. The usual prayer over the graves of the good, 'Sit tibi terra levis.' Cp. the beautiful lines of Meleager,

ἀλλά σε γουνοῦμαι, γᾶ πάντροφε, τὰν πανόδυρτον
ἠρέμα σοῖς κόλποις μᾶτερ ἐναγκάλισαι· Anth. Pal. 7. 476;

and again, ibid. 461

παμμῆτορ γῆ χαῖρε, σὺ τὸν πάρος οὐ βαρὺν εἰς σε
Αἰσιγένην καὐτὴ νῦν ἐπέχοις ἀβαρής·

and satirically, ibid. 11. 226

εἴη σοι κατὰ γῆς κούφη κόνις, οἰκτρὲ Νέαρχε,
ὄφρα σε ῥηϊδίως ἐξερύσωσι κύνες.

ἱερῆς, because he was *θείοισι μετ' ἀνδράσι* Ep. 15. 3.

XV. See on Epig. XIV. Anth. Pal. 7. 659.

XVI. On a statue of Anacreon.

Ascribed to Theocritus, Anth. Pal. 9. 599.

The lines are alternately iambic senarii and hendecasyllables, such as we find again in Epig. 20, and frequently in Catullus, e. g.

'Lugete, o Veneres Cupidinesque.'

l. 2. **σπουδᾷ**, 'attentively.'

l. 4. **εἴ τι περισσόν**, 'one of the most excellent.' Cp. Id. 7. 4, and Ap. Rhod. 3. 347

Παναχαιΐδος εἴ τι περισσὸν Ἡρώων.

XVII. On a statue of Epicharmus.

Ascribed to Theocritus, Anth. Pal. 9. 600.

The metre, according to the text, is a somewhat awkward jumble, in which the distichs correspond to one another alternately; their first lines being alternately a trochaic tetrameter and an iambic trimeter. All their second lines are simple Adonii or dactylic dipodiae, preceded by a long, or a short, or two short syllables. But see on line 3.

l. 2. **εὑρὼν Ἐπίχαρμος.** Epicharmus gave a new form to the comedy existing in his day at the Sicilian Megara, whither it had been brought from Megara on the Isthmus, introducing plays with a regular plot. He left Megara for Syracuse, when the former city was destroyed by Gelon (484 B.C.), and there, being more than fifty years old, began his career as a comic poet. He is spoken of in high terms by Plato, Theaet. 152. E, *τῶν ποιητῶν οἱ ἄκροι τῆς ποιήσεως ἑκατέρας, κωμῳδίας μὲν Ἐπίχαρμος, τραγῳδίας δὲ Ὅμηρος*, and by Cicero, 'Epicharmi acuti nec insulsi hominis sententiam' Tusc. D. 1. 8, 15. Cp. Hor. Ep. 2. 1, 58.

l. 3. Hermann, supposing that all the distichs originally were the same metre, alters this line thus,

Κράστιοι δ', ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινοῦ,

and l. 7 thus,

χρῆν γὰρ ὧν σωρηδὸν εἶχε χρημάτων μεμναμένους.

There is certainly great abruptness in the commencement of this line 3. In support of **Κράστιοι**, Hermann, according to Meineke, cites the mention of Ἀθηναίη Κραστίη in Herod. 5. 45; but it is difficult to see who would be meant by **Κράστιοι** here, for in the passage of Herodotus it refers to the river Crathis at Sybaris (?).

l. 5. **πεδωρισταί** either means 'holding converse with,' or, more probably, 'sharing in,' from *μεθορίζω*. There are many other readings: *πελωριστᾷ—Πελωρεῖς τᾷ—πεδοίκισται* (Wordsw.). The sense of this and the preceding lines is, 'The Coans, who have settled in Syracuse, sharers in the city, offered here to thee, oh Bacchus, his statue in brass in place of flesh and blood.' For **ἀλαθινός** see on Id. 13. 15.

l. 6. Here occur fresh difficulties. Unless we read *οὓς* for **οἵ'**, and put something into the next line to govern it, we can do nothing with **μεμναμένους** in line 7. Hermann's alteration does away with this difficulty, by retaining **οἵ'** which is wanted, and putting a full stop at **πολίτᾳ**. Epicharmus was a Coan by birth.

XVIII. Epitaph on a nurse named Cleita.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 663.

The lines are alternately hendecasyllables and asynartete combinations of four dactyls (or spondees) and three trochees, called Archilochians. These latter are found purer in the following Epigram: here a cretic is admitted in place of the fourth dactyl in line 2. Cp. the metre of Hor. Od. 1. 4

Solvitur | acris hi | ems gra | ta vice || veris | et Fa | voni.

l. 3. **γυνὰ ἀντί.** An unusually harsh crasis.
ἀντὶ τήνων ὧν = ἀνθ' ὧν, 'in return for her having nursed the child.'

XIX. On a statue of Archilochus.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 664.

The first and fourth lines are asynartete Archilochian dactylics, as in the preceding Epigram; the second and fifth are iambic trimeters; and the fourth and sixth catalectic scazon iambics.

l. 1. **καὶ στᾶθι καὶ ἔσιδε.** The object is governed by the latter of two closely connected verbs, as in Id. 25. 72, the former not being transitive.
l. 3. **κἠπὶ νύκτα καὶ ποτ' ἀῶ,** 'to the western and eastern limits of the world.'
l. 6. 'Both in iambic and in lyric poetry.'

XX. On a statue of Pisander, author of the Ἡράκλεια.

Ascribed to Leonidas of Tarentum, Anth. Pal. 9. 598.

The lines are hendecasyllables.

l. 4. **συνέγραψεν.** A word generally used of prose writers.

XXI. Epitaph on Hipponax.

Ascribed to Theocritus, Anth. Pal. 13. 3.

The metre is scazon iambic, so called from the halting (*σκάζων*) sound produced by the last foot being a spondee. It was invented

by Hipponax, and is frequently used by Catullus and Martial. According to the Latin usage, the fifth foot should be an iambus. See a translation of this into Latin quoted in the notes of Thackeray's Anthol. Graeca.

l. 3. Cp. Id. 22. 213; 25. 38. Even in death, Hipponax hates all bad men.

XXII.

Ascribed to Theocritus, Anth. Pal. 9. 434. But there is a general agreement that this Epigram was not written by Theocritus, but by some grammarian, who prefixed it to an edition of recently-collected poems of Theocritus. Consequently it is suspected to have been the work of Artemidorus, about whom see Preliminary Remarks.

XXIII. On the safety of Caicus' bank.

Ascribed to Theocritus, Anth. Pal. 9. 435, or rather to the same author as the preceding.

l. 2. 'Take up your deposit, when the accounts are balanced.' The phrase ἔρχεσθαι πρὸς λόγον properly is used of the banker who strikes a balance, but here of the ψῆφος or calculation of the account.

l. 3. 'Let other men give excuses' for not meeting the just demands of depositors.

XXIV. Epitaph on Glauca, probably the poetess mentioned Id. 4. 31.

Ascribed to Theocritus, Anth. Pal. 7. 262.

XXV. Epitaph on a little girl.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 662, but contained in many MSS. of Theocritus.

l. 2. πολλῆς ἡλικίης. Equivalent to *πολλῶν ἡλίκων*. Another reading is *πολλοῖς*, i. e. 'many [years] before her prime.'

l. 5. Περιστερί. She was, as we may suppose, the mother of the children.

ἐν ἑτοίμῳ. See on 22. 212.

APPENDIX.

TRANSLATION OF IDYLL I (64–141).

Lead, friendly Muses, the bucolic strain—
'Tis Thyrsis sings, Thyrsis from Etna's plain.
Where were ye, nymphs, while Daphnis' life decayed?
On Pindus' height, or in Peneus' glade?
For certès Etna's peak ye came not nigh,
Nor all the holy streams of Sicily.
(*Sweet Muses, lead the pastoral refrain*—)
His death both wolf and jackal wept amain,
And lion from amid his thicket lair:
(*Lead, friendly Muses, the bucolic air*—)
Cows at his feet that wont to ruminate,
And bulls and heifers lowing mourn his fate.
(*Lead, friendly Muses, the bucolic lay*—)
Came Hermes first to soothe him: 'Daphnis, say
Whose love hath power to waste thy soul away?'
(*Kind Muses, lead the pastoral refrain*—)
Neighbours, to ask the reason of his pain,
Came from their charge of sheep, or goats, or beeves;
Priapus came to banter—'Wherefore grieves
Thy wasting soul? e'en now the maid forlorn
By each familiar grove and spring is borne
(*Lead, friendly Muses, the bucolic strain*—)
In search of thee, impassible fond swain.'
Nought answered he to these, but nursed his woes
And bitter whims of love, till bitter life should close.
(*Lead, kindly Muses, the bucolic air*—)
There too came Venus, smiling, debonnaire,
Yet with feigned anger masking all her smile;
Who said, 'What, Daphnis, thou didst boast erewhile

O'er wrestling Love to gain the mastery;
Say rather hath he not outwrestled thee?'
(*Lead, friendly Muses, the bucolic lay*—)
'Oh, Goddess stern,' thus did he answering say,
'Revengeful Goddess, hateful to mankind,
Think'st thou my Fortune's sun has all declined?
Nay—in the grave Love's torment I'll remain.
(*Kind Muses, lead the pastoral refrain*—)
Haste rather thou to meet thy herdsman's arms
In Ida's valley: there display thy charms:
Here is but lowly sedge, there oak-groves fair.
(*Lead, kindly Muses, yet the pastoral air*—)
Go, seek Adonis where he tends his ewes,
Or wounds the hares, or harmful beasts pursues;
(*Tune, friendly Muses, yet the pastoral lay*—)
Or once again in arms bid Diomede stay,
Boasting of Daphnis worsted in this fray.
(*Lend, kindly Muses, yet the pastoral song*—)
Farewell, ye bears, the caverned hills among;
Jackals and wolves, farewell! no more in grove,
In tangled brake or thicket shall I rove,
As heretofore: farewell, sweet Arethuse,
And crystal brooks that Thymbris' rocks diffuse!
Ye know me well: Daphnis it is who sings,
Who watered all his cattle at your springs.
(*Chant, friendly Muses, still the pastoral lay*—)
Pan, whether o'er Lycaeus thou dost stray
Or mighty Maenalus, leave the lofty tomb
Which aye records Lycaon's offspring's doom,
Whereat immortals wondering gaze and smile;
And hither wend to our Sicilian isle.
(*Sweet Muses, bid the pastoral echoes die*—)
Haste, master, nor thy mellow reeds lay by,
Well-knit with wax and to thy mouthing curled;
For me Love draweth to the underworld.
(*Sweet Muses, now the pastoral music check*—)
Let violets now each rugged bramble deck:

Jonquils the dismal juniper adorn:
Let all be changed—be pears by fir-trees borne,
Since Daphnis dies; and hounds by hinds be torn;
And screech-owls learn with nightingales to vie.'
(*Sweet Muses, let your pastoral cadence die*—)
So ceased the swain: him Venus fain would raise,
But Fate had spun the limit of his days:
Thus sank beneath the eddying stream of Night,
The Muses' fellow and the Nymphs' delight.

IDYLL VII (52–89).

A prosperous voyage shalt thou make,
Ageanax, to Lesbos' shore,
E'en though the southern tempest's roar
At the Kids westward sloping shake

The billows, or on Ocean's swell
Orion rest his sinking heel;
If thou'lt requite the fervent zeal
Of Lycidas who loves thee well.

On seas becalmed shall halcyons ride,
And drive the South and East winds back,
Whose tumults stir the farthest wrack
That marks the limit of the tide;

Halcyons, of all the birds that o'er
The Ocean seek their daily food,
To the blue Nymphs the dearest brood:
So on his way to Lesbos' shore

Good omens to his haven's rest
Ageanax may safely lead;
And I who keep for that day's need
A crown upon my temples pressed

Of rose, or dill, or iris white,
Will drain the bowl of treasured wine
As by the ingle I recline,
While beans roast in the embers bright:

My couch of leaves a cubit deep
With flea-bane and with asphodel
And parsley shall be heapèd well;
And as I name my friend I'll steep

My lips in wine and drain the lees;
Two swains to pipe to me shall from
Acharnae and Lycope come,
And Tityrus chant his melodies,

Telling what love-pangs Daphnis felt
O'er Etna roaming, while below
The oaks on Himera's bank that grow
Sighed for him; but as snowdrifts melt

On Thracian hills or Athos' crest
Or distant Caucasus, he pined:—
Again, the song shall call to mind
How once within a mighty chest,

By the mad folly of his lord,
The goatherd was confined alive;
And how, returning from the hive,
The bees with meadow-sweetness stored

Into his cedar prison came,
With such a nectar his sweet tongue
Was gifted by the pow'rs of song—
Oh blest Comatas, thine's the fame

Of this rare tale; 'twas thou did'st thrive
In such a prison honey-fed
Until the summer's prime was fled:
Would thou wert in this age alive!

So might I tend thy goats hard by
Hearing thy voice on yonder brow,
While under oak or pine-tree's bough
Divinely singing thou would'st lie!

ll. 130–157.

So he departing took his separate way
Tow'rd Pyxa, leftward; Eucritus and I
Turned with Amyntas tow'rd our host's abode;
And there on heaps of fragrant rush and leaves
Of fresh-pruned vine deliciously reclined.
Over our heads the limes and poplars waved
Luxuriant, and the sacred stream hard by
From the Nymph's grotto babbling downward flowed:
The swart cigalas in the shady boughs
Plied ceaseless chirping, and afar was heard
In the thorn-covert the wood-pigeon's note:
Sang larks and finches, cooed the turtle-dove,
And swarming bees around the fountain hummed.
A sense of Summer's richness filled the air
Mingling with Autumn's fragrance; at our feet
The pears, and by our sides the apples rolled
In wondrous plenty, and with damson plums
The spreading boughs o'erladen earthward drooped:
And jars, four years in resin, were unsealed.
  Ye nymphs that haunt Castalia's rill, and heights
Of old Parnassus, such a draught as this
Did Chiron in the Centaur's rocky cave
Set on for Hercules: aye, Polypheme,
The giant shepherd of Anapus, he
Who hurled whole mountains at the flying ships,
Capered among his sheep-folds to the tune
Of such a nectar, as your holy well
On that day tempered, where to Ceres stands
A granary-altar: may I oft again
Set up my shovel in her golden heap,
While she with radiant bounty beaming holds
Poppies and sheaves of corn in either hand.

IDYLL X (26–58).

Battus [sings]
'Envious tongues of men, Bombyca fair,
Call thee sunburnt, gipsy, skeleton spare;
But thou art to me a sweet brunette.
Dark forsooth's the hue of violet,
Dark the figured lily; yet our eyes
Chiefest for rare posies them do prize.
Goats run after cytisus, cranes the plough,
  Wolves for lambs are greedy, I for thee:
  Oh if Croesus' riches mine could be,
Golden statues of us both I'd vow
Off'rings unto Venus: flutes in hand
With a rose or apple thou should'st stand,
I in dancing guise with sandals new.
Fair Bombyca, white as dice and true
Are thy feet, thy voice is soothing low:—
Nought, alas! of thy cold heart I know!'

Milo. Marry, here is a songster lost to fame!
How good an ear for music has he shewn!
This manly beard I've grown is put to shame:
List thou to this, 'tis Lytierses' own:—

[sings] 'Thou who fill'st the rip'ning ear,
Bounteous Harvest-Goddess, hear:
Crown our labour with success,
Bless our crops with fruitfulness.

Gatherers, firmly bind each shock,
Lest the passing traveller mock—
"Lazy logs, but fit for fire!
Wasted is such losel's hire!"

Be that end of every blade
Which the scythe has severed, laid
Tow'rd the North wind or the West;
So the ears wax comeliest.

Threshers, shun the noon-day sleep;
Then doth chaff most briskly leap
From the corn that strews the floor:
Mow'rs, begin 'ere skylarks soar,
Work as long as they're awake,
But at noon a siesta take.

Rare's the life a frog enjoys:
He's no need to care, my boys,
Who his liquor measures out,
Knowing neither stint nor doubt.

Stingy bailiff, have a care
When our mess thou dost prepare,
Whittle not too fine the cumin,
Lest thou make a gash thy thumb in.'

There! with a song like that a man won't ail
Working a-field: but such a love-sick tale
As thou hast starved me with, I'd bid him take
T' his mother lying at the dawn awake.

IDYLL XIX.

Thievish Love once plundering
  Honey-comb from hive to hive,
Felt a bee's unkindly sting
  Sharply wound his fingers five:
See him blow to ease their pain!
See him dance and stamp amain!

Shews he now to Venus, railing,
What his swollen limb is ailing;
'See,' he cries, 'albeit so wee,
See how cruelly wounds the bee!'
Smiling answered him his mother,
'Thou thyself art such another:
Of thy tiny venomed dart
Think how cruel is the smart!'

IDYLL XXVIII.

IN IMITATION OF THE ORIGINAL METRE.

Come, thou aider of work, gift of the blue-orbèd divinity,
Distaff, welcome to dames skilled in discreet arts of housewifery,
Come with me unabashed, come to the fair city of Neleus
Where stands Venus's fane greenly enclosed under Mount Ampelus.
Thither favouring gales grant us, oh Jove, wafting serenity,
That I may with my host pleasures of old friendship reciprocate,
With my Nicias, plant fostered among mellow-voiced Charites;
And may offer thee, rich cunningly-wrought ivory workmanship,
Chosen gift for the fair hands of the dame wedded to Nicias;
By whose aid thou shalt make garments for men's perfect apparelling,
And for feminine wear draperies transparently undulant.
Twice indeed in the year mothers of lambs feeding in pasture-lands
Would their silkiest wool yield to oblige elegant Theugenis;

So untiring her zeal, such are her tastes, frugal and moderate.
Far from me were the wish into a home thriftless and indolent
From this land of our birth sending thee forth vainly to banish thee,
For thy home is from old Corinth derived, founded by Archias,
Sea-girt Sicily's core, dwelling of all manly nobility.
Now thou'lt dwell in a new home with a man cunning in remedies,
Ably skilled to avert sicknesses, frail mortal's inheritance,
Fair Miletus's fame sharing with Ionian citizens:
So shall Theugenis reign hailed by her peers 'Queen of the Beautiful
Distaff,' bearing in mind giver and gift, singer and melody.
Aye, and looking on thee men shall declare—'Hugely may gratify
Gifts whose value is small: as for their worth, friendship enhanceth it.'